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NEEDLECRAFT

the Home Arts Magazine

March *1932 · 10¢*

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New Shape New Color New Low Rate

Now, anyone who really wants a new dish set can have it without taking a cent from the family purse.

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The set is American-made semi-porcelain body with the glaze finish. A set for every day hard usage or attractive enough to put before the minister when he comes to dinner. Safe quick delivery prepaid by us guaranteed. Free replacements for any broken piece.

BARGAIN OFFER — This offer is open to anyone who reads this advertisement. Send us 20 two-year subscriptions to Needlecraft at 50 cents each. Send us the $10 collected with the names and addresses. Each subscriber will receive this magazine two years, you will receive this 50-piece dish set. Mention **Gift No. 4007.**

NEEDLECRAFT, Augusta, Maine

Every set contains the following pieces:

6 Bread and Butter Plates — *6 Pie Plates* — *6 Dinner Plates*
6 Desserts — *6 Oatmeals* — *6 Cups* — *6 Saucers*
1 Meat Platter 11½" — *1 Creamer* — *1 Sugar*
1 Covered Casserole 7" — *1 Round Nappy 8"*
1 Deep Cereal — *2 Covers*

New Fields for Needlework

WE who have perhaps thought of the art of needlework as a pastime, open only to the favored few who enjoy leisure, will be much interested to learn of the constantly increasing number of applications our favorite craft is earning in the line of mental training and discipline. Probably none of us has failed to realize at some time in our lives how restful a simple manual occupation may prove to an over-wrought mind or spirit. Business men, or in fact both men and women in every walk of professional life, realize this simple truth when they occasionally shut their office doors to go back into the country to some little out-of-the-way hamlet, perhaps, where they chop wood, carry water, cook their own meals, and otherwise live as if they were no part of the present-day high-powered system of civilization. Kipling recognized the psychological effect of the manual task when he wrote long ago, "When my mind is weary, I knit," and while we do not perhaps stop to reason the thing out, we all of us under mental stress turn instinctively to some simple manual occupation for relief. Upon this principle depend the constantly increasing applications of modern needlecraft in the fields of medicine and education.

THE value of training the hand as well as the mind in young children was first brought forcibly to the attention of educators by that father of the modern kindergarten, Friedrick Froebel, and simple cross-stitch patterns were thus early used as a means of instruction for the youngsters, who were taught to use brightly-colored wools upon cardboard perforated so that they might readily follow the designs. Then manual training began to take a position first as an alternate on regular school curriculums, and more recently as an established requirement for each student. During the ten years just passed this idea of training the hand as a help to training the mind has spread in an ever-increasing degree to the institutions for the mentally defective. Also since the close of the great war, our soldiers who were so disabled that their usual occupations were out of the question have found relief, comfort, and a means of livelihood in many instances, through the instruction provided them in the line of the arts and crafts, including our favorite needlework in its many branches.

TRULY we who have looked upon the art of needlework as merely a pastime, and as such not to be rated with its more pretentious sisters in the ranks of craftsmanship, should be justly proud of the strides she has recently been making, and the place she is occupying among the truly vital avenues of human endeavor. Needlework in all its branches, and in many new applications of old-time patterns and ideas, is constantly being more and more thought of as a means not only of employing one's time, but also in the more important light of expressing one's individuality and ingenuity. The more proficient one becomes in this respect, the nearer he or she approaches the feeling of the true artist, whose pleasure grows with his ability to express his idea of the true and beautiful. It is the constant urge to do and express one's best which makes needlework helpful in the training of the child mind and the mind which is below normal, and accounts for its rapid recent growth in these directions. It is gratifying to us to see the field of our favorite art thus extended, and in so vitally useful a way

Wind Harps

O winds that blow so wild and free,
You are a giant symphony;
The gaunt, bare branches of the trees
Are harps the giants play with ease.

But by the fire's cheerful glow
I watch the flames now come, now go;
And in the coals I see the spring —
Upon the hills the shepherds sing.

The flowers bloom so fresh and fair;
Their perfume sweet is in the air;
The water sparkles in the brook
As I just sit — and dream — and look!

Oh, grand, sublime, in many keys
The broken chords sound through the trees!
The throbbing notes now louder grow!
So play your harps, and blow, winds, blow!

—Carey Brier

"Coming Back"

WE wish that any member of our circle, in whose mind is yet a lingering doubt regarding the great revival of interest in old-time handicrafts, could have attended with us the exhibition recently given by the Society for the Preservation of New England Antiquities. Here were displayed the arts and crafts of days gone by, showing the work in progress and completed — rug-making in its various branches, weaving, knitting, crocheting, quilt-piecing and quilting, needlework pure and simple, a list practically without limit. Extremely interesting it all was, and that everybody was intensely interested there could be no question.

That machine-work has to a very large extent superseded the crafts developed by hand in earlier days, and which played so important a part in the home and commonwealth, cannot be denied. Yet it is also true that they are coming back. There are indications of this, unmistakable, more and stronger, all along the line; and such an exhibit as noted is sure to give every visitor a thrill of pride in the performances of those dear foremothers of ours. Within a comparatively short time, too, the true importance of their handiwork as a means of affording employment where needed has been considered in official circles. The Governor of New Hampshire, for example, has named a committee for the purpose of studying the conditions and possibilities of home industries in that state, and expresses his firm belief that much good will result from the investigation, provided recommendations are wisely carried out. Governor Roosevelt of New York is said to take a deep interest in the question, and a well-known religious and social organization of that state is engaged in a complete summing-up of the entire situation, at the behest of many influential citizens — who honestly believe we have never greatly improved on the old-time ways of doing things! At all events, they feel sure that the home handicrafts of long ago could be turned to excellent account in solving certain of our present-day problems.

The Quilt Contest of the Eastern States Exposition

THAT our quilt-makers are anxiously awaiting this announcement we know; and we are glad to herald it in so good season that everyone who wishes to enter the contest may have ample time to make ready a contribution which shall be a credit to her own artistic ability and skill, as well as to the famous exhibition of which it is to become a part. This display is sure to prove of phenomenal interest because of its extensive scope, practically every section of the country being represented; and it may be counted an honor simply to be numbered "among those present!" Mrs. Herron, efficient head of the Home Department of the Exposition, writes: "The story of Storrowton in the October issue of Needlecraft brought us many applications for further particulars regarding the quilt contest. We have had them now from forty-one different states — often several responses from the same state; and every day's mail brings a few more, all seemingly extremely interested." So we shall have good reason to be proud of the wonderful collection sure to result from this friendly competition — every one of us.

THE rules governing the contest are simple, straightforward and eminently fair. All who wish to compete should send at once for a complete copy, with application blank, which properly filled out is to be mailed to Mrs. S. F. Herron, Director of the Home Department, Eastern States Exposition, West Springfield, Massachusetts, and all applications for entry must be postmarked on or before the first day of June, 1932.

Prizes are offered as follows: First prize, fifty dollars; second, twenty-five dollars; third, fifteen dollars; fourth, ten dollars. In addition, special ribbon awards will be made to the first twenty placings, and a beautiful silver trophy will also be awarded to the winner of the first prize.

YET after all is said and done the winning of prizes is not the chief consideration. As set forth by the Exposition managers who inaugurated it, the aim of this contest is a most worthy one: "To encourage the revival of Early American handicrafts, and to stimulate interest in good design and carefully executed handiwork." It affords, too, a delightful opportunity for getting acquainted, for fostering and extending the spirit of friendliness and good-will — which means more than anything else.

"Speaking of Knitting"

ALL the way from England comes this touch of friendliness: "Let me say that I was very much interested in that 'record for knitting,' in your editorial and have already made two pairs of the bed-shoes to give away. I had not a bit of trouble with them, and am now at work on a pair for myself. Truly, there is no sedative or tonic for the nerves to compare with simple knitting. I have proved this over and over.

"Perhaps we think more of knitting here than you do. Other readers may be interested to know of the needlework guilds, which every year make up a collection of clothing, contributed to liberally by the royal family. The Prince of Wales is a famous knitter, as is well known; and in the latest collection was a muffler of crimson wool, contributed by Viscount Lascelles, which he knitted himself. It was a very creditable piece of work. How many young American men can do as well? I wonder."

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GREECE

BY FLORENCE YODER WILSON

IN the course of preparing and writing this series it has been intended to attempt to show how closely the home arts are allied with the great world of which they are a part, and that although they may have been created in a sheltered and even restricted environment, sometimes by the hands of women who have never ventured outside of the limits of their home, that they nevertheless are closely bound up with the history, geography, art and literature of the country from which they spring.

The profound importance of needlework as an art is immediately sensed when one makes even the most superficial attempt to trace the sources of the designs, colors, shapes and textile composition of any decorated fabric.

NOTHING could serve as greater testimony to the truth of this statement than the illustrations for this article. For the cover design the artist chose from among the many types of Grecian costumes that of an Athenian girl. The shiny hat decorations distinguish her strongly, as does also her dress. The little girl in the illustration on this page has the small disks sewed to her veil, but the remainder of her costume is nondescript. The small boy wears a traditional costume which is more nearly what one might call Greek, although it also tells its own story of oriental influence. And the design at the bottom of the page is again different from any of the embroidery or design to be found in any of the foregoing.

Yet it is the small woven embroidered bit below, of the head of the Minotaur, which one might most safely lay claim to being even pre Grecian. For the design was taken from the frescoes in the palace of King Minos, in the island of Crete, and woven by Cretan women, into a fabric for a small bag, carried from Greece just recently and sold right here in New York.

AND with all we have not even mentioned, nor contacted, the Greece which we all know best perhaps, the Golden Age of Pericles, nor mentioned the classic beauty of the flowing draperies which were worn by the women of that period.

So we can but touch here and there remembering that thousands, instead of hundreds of years must be taken into consideration, and that the Grecian islands, by their very geographical location, partake of the influence of many countries, and that to obtain a knowledge of anything truly Greek, we must penetrate to an age far removed from our own, bruised and scarred by the vicissitudes of countless wars.

Travelers hunting for typical peasant costumes today meet in Greece many of the same difficulties encountered in other countries. One must stop with the peasants and perhaps through good luck coax or bribe one of them to open an old marriage chest and reveal the marriage costume of a time long gone.

THE National Geographic Magazine of December 1930, carries in its leading article, "New Greece, The Centenarian, Forges Ahead," illuminating descriptive matter and beautiful colored plates showing many of the diversified costumes of this country. While modern Greece, now a republic, is experiencing a rejuvenation, they are far from forgetting their ancient glories. Many archeological excavations daily reveal new art treasures, while such public spirited movements as the Delphic Festivals of 1927 and 1930, visually and audibly preserve her classical memories. At the 1930 celebration Aeschylus' "Prometheus Bound" was enacted in authentic costume. Pythian Games were revived, and native costumes and handcrafts were shown.

But although one does not meet with so much color and ornament in the public life of the modern Greek, and familiarity with embroideries and costumes of a bygone day must be gained either by witnessing a Delphic Festival, seeing street festivals, or by going hunting for costumes, sights picturesque enough do meet the eye. In the Grecian issue of the School Arts Magazine for April, 1930, one writer tells of the old lady who came by through the street of Delphi driving her goats one morning. Fastened to her shoulder was a bundle of brush for her baking fire, and in her hands were her spindle and whorl. Even though she walked, drove her goats, and carried her fuel, she was not idle, and found her progress no bar to her daily stint at the spindle.

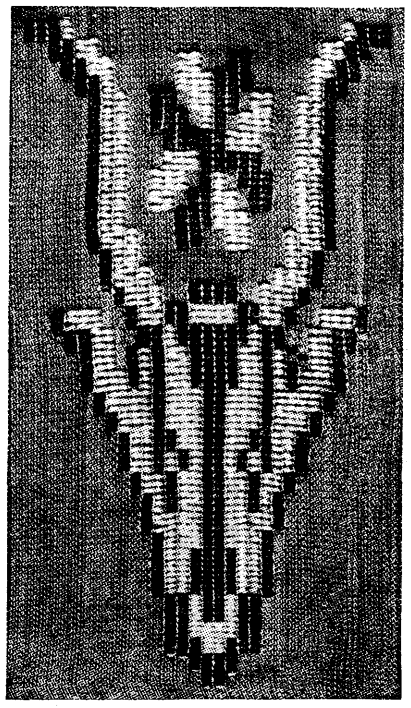
PRIMITIVE types of looms are also to be found, ranging all of the way from the simple portable affairs carried by the wandering Vlachs, who decorate their homespun dresses with distinctive patterns, to the rough hewn log looms tied with thongs, fastened with wooden pins, which one finds occasionally in the homes of peasants.

Perhaps most common now in the islands is the small embroidery loom, on which is woven a type of embroidery shown below, the conventionalized head of the Minotaur. The story of this particular design links us so closely with Greece and present day problems, and the Greece of long ago that it is worth dwelling upon.

© Keystone View Co.

Two Little Grecians in Costume Giving an Exhibition of an Old Folk Dance

© Needlecraft



It was found in a small shop in New York, called the Little Niji Fair, where as in the Great Fair at Niji Novgorod, in Russia, from which it is named, the handcrafts of Russia are linked with those of the Near East. Baroness Cherkasoff who exhibits the Grecian embroideries found there, has spent many years in Eastern Mediterranean countries, studying and collecting folk craft. It was from her that the story of the Cretan weavings was obtained.

THOSE displayed at the Little Niji Fair are made into luncheon sets, scarfs, bags and dresses. It is almost impossible to believe that the designs are not embroidered on the materials, until one sees from close examination that they are actually woven right into the body of the cloth. The colors are striking yet not primitive, subtle sea-green blues, and off shade reds. Designs carry one straight back to most ancient and legendary Greece — to the palace of Minos, in the island of Crete, where legend tells us Theseus slew the monster called the Minotaur, a creature with the body of a man and the head of a bull.

FLYING fish, and sea-horses such as one finds in the waters around Crete, together with cuttle fish, make fascinating patterns. And the double headed ax, symbolic of the Kingdom of King Minos is a favorite.

It was while working in behalf of the American Women's Hospitals in Athens that Baroness Cherkasoff first ran across this particular work. Smyrna had been burned and the refugees were being unceremoniously deposited at the first ports possible.

It was in an effort to aid these people that a small shop of native handcrafts was first started in Athens. Among other handcrafts sent in for sale came the Cretan weavings. They were brought by Mrs. Florence Calucci, from Crete, and were the work of the women of that small but most important island.

But more than that, through the painstaking efforts of Mrs. Calucci, they were representative of the finest and truest pre Grecian art, taken fresh from the frescoes in the palace of King Minos.

Concluded on page 17

NEEDLECRAFT
the Home Arts Magazine

No. 32 - 3 - 1. Davenport Set

Davenport and Coffee Table, Courtesy of Paine Furniture Company, of Boston

Crewel Embroidered Linens for the Davenport

DESIGNED BY

E. MARION STEVENS

INSPIRED by the sumptuously embroidered hangings of the so-called Jacobean period of English arts, which have been treasured by successive generations of beauty lovers, modern designers are very skilfully adapting the fanciful motifs of this very decorative type of needlework to suit the needs of present day living.

Beige color linen, having much the appearance of the original textures of linen and cotton mixture, is chosen for the background of these modern expressions of Early English crewel work, and the crewels — the fine wools — used in the stitchery leave nothing to be desired, either in quality or in harmoniously related colors.

Both in design and coloring these decorative linens are suitable for use in the modern home, where they contrast delightfully with our plain walls, rugs of solid color and the monotone patterned fabrics, so generally used for upholstery purposes.

This set of davenport linens offers another adventure in stitchery to the woman who takes pleasure in the making of decorative furnishings for her home, and is representative of the type of embroidery which, during recent years, has again captivated popular fancy.

Shades of mulberry (a red which is more blue than yellow), the gray blue which is commonly referred to as Copen, yellow, brown and two contrasting lines of green are combined in the development of the design. Although the colors are freely intermingled, each of the four large motifs is sufficiently distinguished by certain dominant colors so that one may be referred to as blue, another as mulberry and still others as brown or green. A narrow woolen fringe, in which the several colors are intermingled, is used as an edge finish.

The central motif of the design on the long scarf for the back, which is repeated on the arm-mats, has a mulberry crown supported on either side by sections worked in green and there are touches of yellow and blue green at the heart.

Green and brown predominate in the motifs nearest

Concluded on page 11

An Enchanting Ensemble

For the Wee Ruler of the Home

BY CLARA E. HERLITZIUS

A delightfully different bit of headgear and so easy to make

CAN anything more adorable in the way of baby-belongings be imagined than this dainty set? We do not think so, and feel certain that anybody who is so fortunate as to number among her acquaintances, even though not as a member of her household, one of the very littlest people, will agree.

Materials required for the set — cap, sweater and afghan — are as follows: Twelve balls of twofold flake zephyr, one pair of No. 3½ needles, four yards of satin ribbon, five and one-half inches wide, and three yards three and one-half inches, with a little embroidery-floss for the tiny rambler-roses, leaflets in loop stitch and the running outline which holds the ribbon.

CAP — Such a delightfully different bit of head-gear as this is. It is sure to win every heart — especially when we picture the face of its small wearer peeping forth.

Begin at center of crown by casting on 8 stitches, using the zephyr double — drawing thread from two balls.

1, 3, 5, 7. Knit plain; all other odd rows the same.

2. Knit 1, over; repeat. The increasing is done in alternate or even rows.

4. Knit 2, over; repeat.

6. Knit 3, over; repeat.

8. Knit 4, over; repeat.

Continue in this way, always having 1 more stitch between the increasing points, or in each of the 7 gores, until there are 79 stitches on the needle. In next row, knit 68 plain, and place remaining 11 stitches on a safety-pin or other convenient holder to be used later for the back. On the 68 stitches work the border for the front, as directed for afghan, only repeating the 11th, 12th, 13th and 14th rows 5 times; then knit 3 ribs plain, knit 1 row, purl 1 row for one inch, again knit 3 ribs, and bind off.

Pick up the stitches across the bottom of the cap, including those on the safety-pin; in next row decrease by knitting every 3d and 4th stitch together, knit 4 ribs plain and bind off evenly. The joining of the crown and all similar seams should be neatly done. For a larger cap the crown, and other portions, can be very easily increased in size, as may be either piece of the set.

Three little roses are embroidered in the plain space across the front, one at the top, and one about two inches away, each side, and bows and ties of the narrow ribbon added; a separate lining of silk may be made, like a tiny hood and caught inside, if desired.

SWEATER — Cast on 68 stitches (double thread) for back.

1 to 6. Knit plain, 3 ribs.

7, 8, 9, 10. Same as 11th, 12th, 13th and 14th rows of afghan.

Repeat last 4 rows 3 times, and again knit 6 rows or 3 ribs plain, completing the border pattern. The body of the little garment is in stocking-web; knit 1 row, the right side toward you, and purl back, repeating these 2 rows until the work measures eight inches from beginning. Bind off 5 stitches at each side for armhole, and on the remaining 58 stitches knit two and one-fourth inches more in stocking-web. Now knit 2 ribs plain, then knit 1 row, purl 1 row for one and one-fourth inches, and again knit 2 ribs plain, which brings the work to the top of the shoulder. On next row, knit 6, bind off 46, knit 6; and on next row, beginning the front, knit 6, cast on 46, knit 6.

Continue, knitting the front same as the back, reversing the order of rows, casting on 5 stitches at each side at the armhole, and binding off at the bottom. If

And here is a sweater which will keep the baby warm and cozy

preferred, however, the front may be worked exactly as directed for the back, starting with the border, and the two parts joined at top of shoulder.

For the sleeves: Beginning at the underarm, pick up 48 stitches around; knit 3 ribs, then work in stocking-web for five and one-half inches. In next row, to decrease for the wrist; knit 2, narrow, repeat. Knit 2 ribs plain, work one inch in stocking-web, again knit 2 ribs plain and bind off. Put in the other sleeve to correspond and sew up the underarm seams, matching the borders as perfectly as can be. To close the top of shoulder, or wide neck-opening, sew three tiny pearl buttons on each side of back. Work in double crochet across the front, making little loops of the yarn, 6 or 7 chain stitches, to match the buttons. Three of the cunning roses, with leaflets, are worked evenly spaced across the yoke, in front.

AFGHAN — Cast on 119 stitches for the width, using the zephyr double, as for other pieces of set, drawing a thread from two balls.

1 to 10. Knit plain; this gives 5 ribs, 2 rows to each rib.

11. Purl.

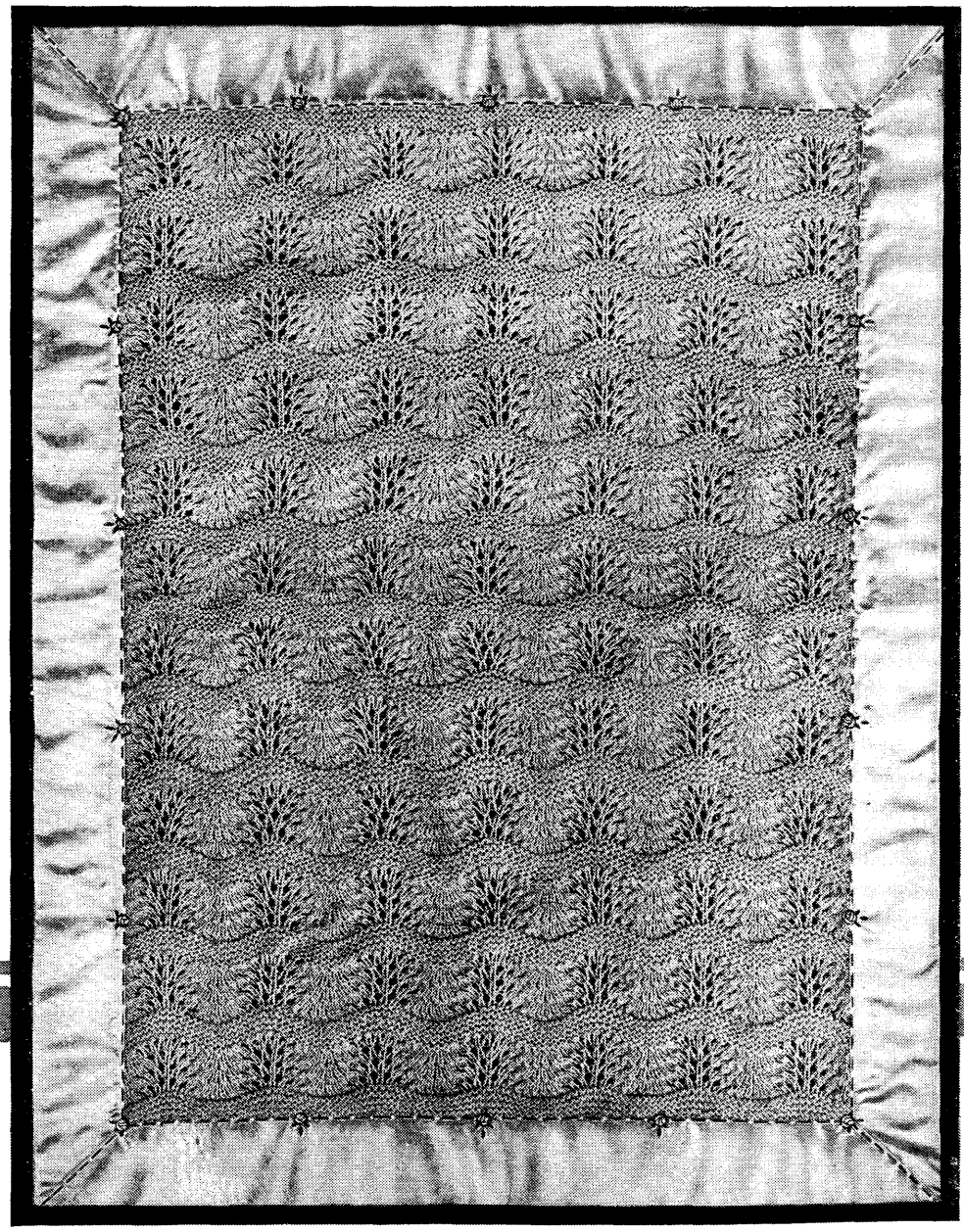
12. Narrow (knit 2 together) 3 times, * (over, knit 1) 5 times, over, narrow 6 times, repeat from *, ending with narrow 3 times.

13. Purl.

14. Knit plain.

Repeat 11th, 12th, 13th and 14th rows 3 times, making 26 rows in all and completing one pattern; repeat from 1st row until you have twelve patterns, and the afghan is twenty-nine inches in length. Bind off evenly.

Fold the wide ribbon through the center lengthwise, mitering the corners by turning in neatly, and baste both edges to the edge of the afghan; then follow with a line of running stitches, long on the surface and catching through, carrying these also diagonally across the mitered corners to the outer edge or fold of the ribbon binding. At each inner corner, and at even intervals along the inner edge, little bullion-stitch roses are worked in floss of the body-color, with three or four leaflets extending from each.



At each corner and along inner edge of the ribbon banding of the afghan little bullion-stitch roses in the body-color, with green leaflets, are worked

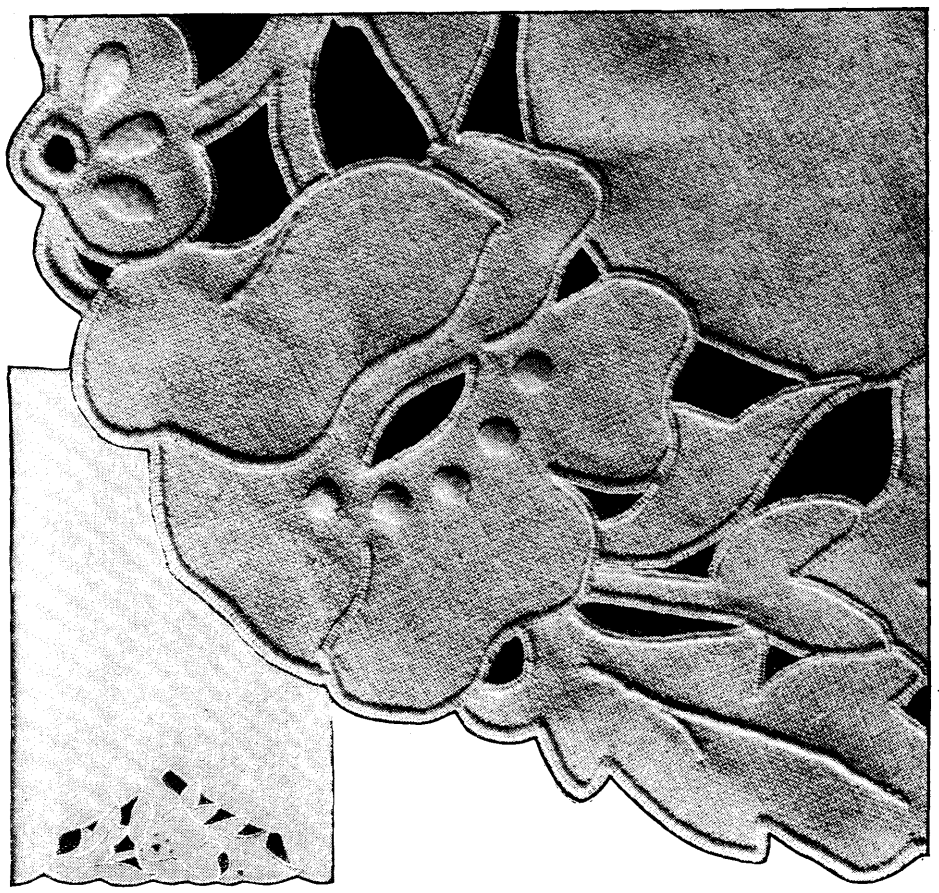
Knitting is in itself a joy — and how much more when applied to the creation of so bewitching an ensemble for the small member of the household

Poppies in Cutwork for the Guest Bedroom

DESIGNED BY

CHRISTINE FERRY

The poppy design on the embroidered linen dinner cloth, featured in the February issue of Needlecraft, suggested itself as being so suitable for use on a bedspread, as well, that this collection of covers and bed linens has been developed to accompany it. Spring Brides Please Note!



ALTHOUGH not every home is sufficiently spacious to permit of a room being set apart for the sole use of the occasional house guest, it is the worthy ambition of every housekeeper, however restricted her accommodations may be, to possess something particularly nice in the way of bedroom linens to use on those occasions when she wishes her home to present a gala appearance.

More and more it is becoming the custom to relate the covers of the various articles of bedroom furniture to one another, either in color, or texture, or decorative treatment. In this instance the ensemble idea has been carried even further and the motif used in the development of the designs on the covers has been repeated on sheets, pillow cases and towels.

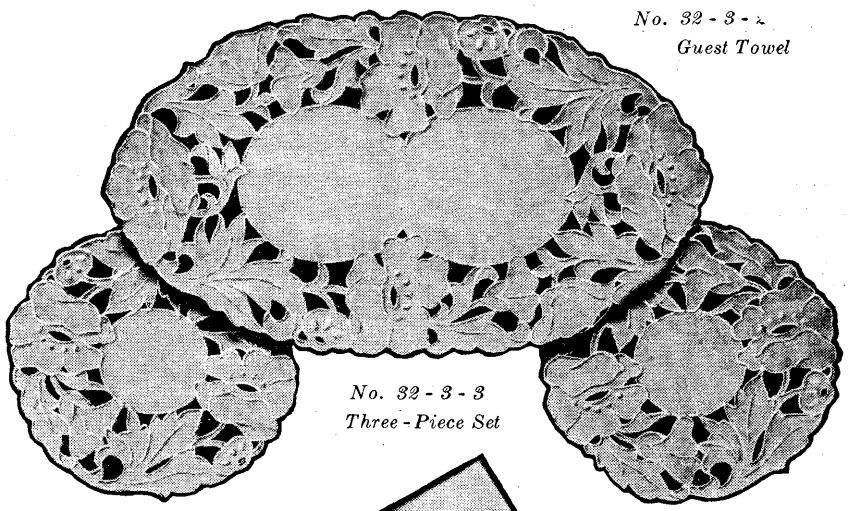
THERE is a three-piece set of dresser mats, a scarf for the top of the chiffonier, a sheet with two motifs, so placed in the scalloped edge as to provide a space for a monogram, and a pillow case and small towel ornamented with a single motif in the center of the end.

These pieces, together with a bedspread decorated with a panel like the one on the February dinner cloth, form an ensemble which will delight the bride-to-be, engaged in planning the furnishings of her new home, or the young daughter of the household who has arrived at the dignity of having a room of her own.

Of course, this does not mean that the various items may not be used individually, or that they may not be used for purposes other than that for which they were originally intended, for this is a most versatile collection of designs.

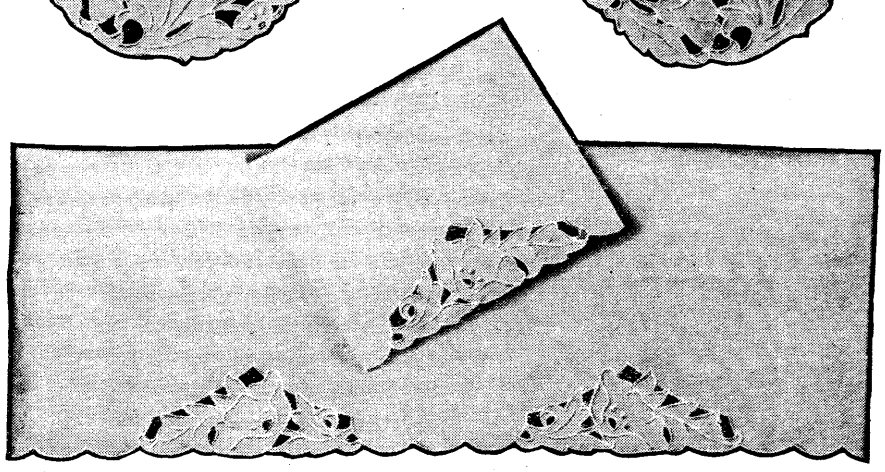
The three-piece set of mats, for example, is quite as suitable for a dining-room buffet as it is for a bedroom dresser, and the chiffonier - scarf, measuring about sixteen by thirty-four inches, will make an equally effective between-meal mat on an oblong dining-table.

Then there is a place for either the round or the oval mat on a radio top in the living-room and a particularly decorative set of dining-table linens may consist of the oval for the centerpiece and as many of the round mats for place doilies as one chooses to make.



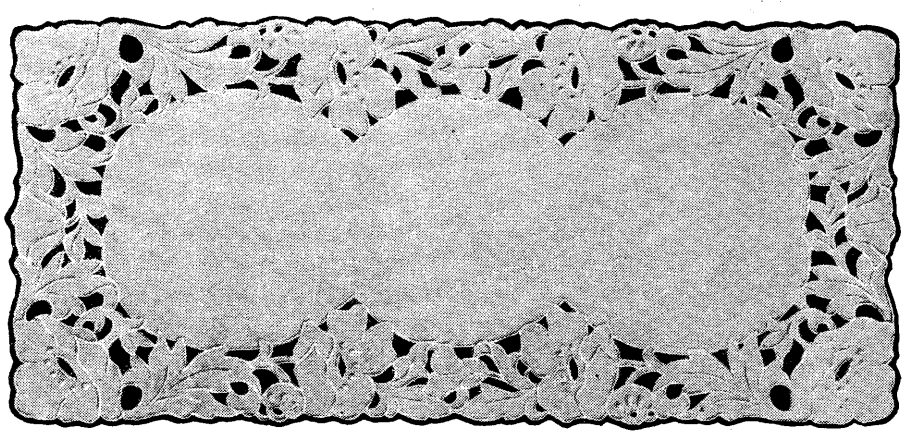
No. 32 - 3 - 2
Guest Towel

No. 32 - 3 - 3
Three - Piece Set



No. 32 - 3 - 4. Sheet

No. 32 - 3 - 5. Pillow Case



No. 32 - 3 - 6. Chiffonier- or Dresser-Scarf

The material chosen for the foundation depends altogether upon the purpose for which the article is to be used. While ivory-white linen is always in good taste in either dining-room or bedroom, ecru embroidered in self-color is preferably chosen for use in the living-room and is, perhaps, more satisfactory than ivory for between-meal use in the dining-room.

IN the bedroom, colored linen — pink, blue, green, yellow or orchid, matching the tints which have become standardized in the better grades of bedding, may be used, doing the embroidery with white floss.

The linen centers of the round eleven-inch doilies are planned to accommodate the bases of the popular twin dressing-table lamps, and that of the oval provides a resting place for a vanity box or other decorative toilet appointments.

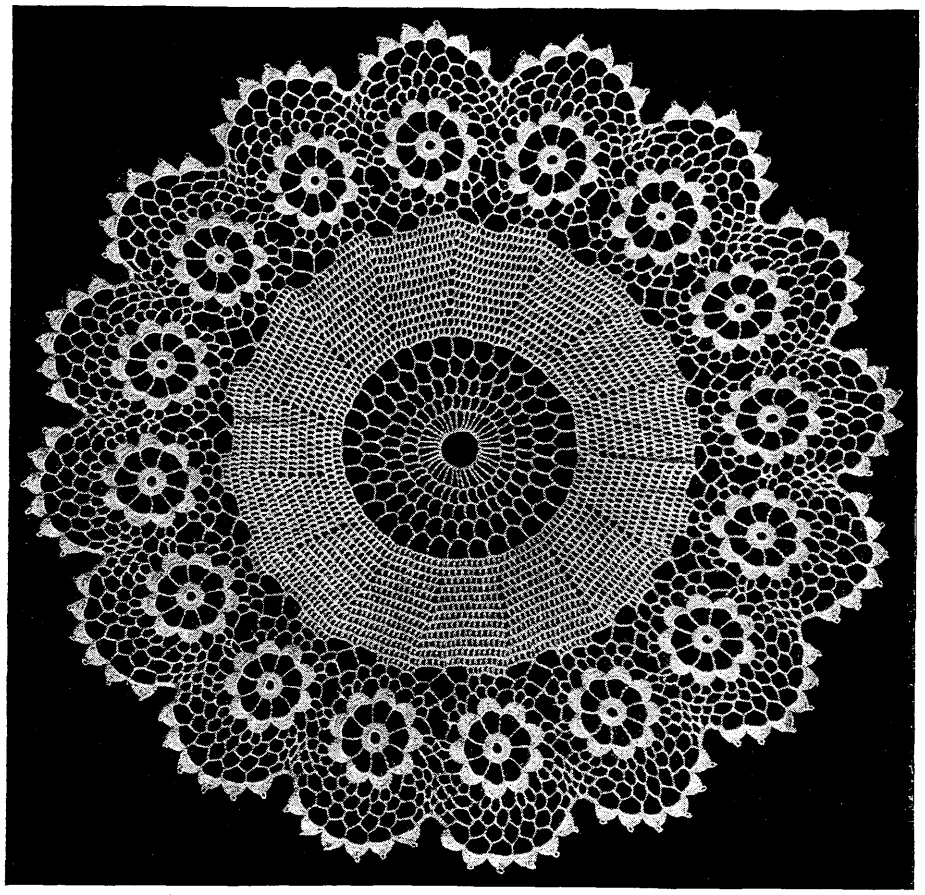
It will be noted that in these designs the poppy motif has been so arranged as to make the buttonholed filling - bars, usually characteristic of cutwork embroidery, unnecessary.

The outlines of all parts of the designs — flowers, leaves and stems, are buttonholed, those which indicate edges of petals or leaves overlapping one another as well as those which edge the cut spaces. This buttonhole work should be uniform throughout, remembering that the outlines of the design indicate the outer edge of the stitchery.

THIS type of needlework has been so frequently described in Needlecraft that it seems hardly necessary to impress upon the reader the need of finishing and pressing the embroidery before cutting out the background. Yet it is a point which should not be overlooked.

In contrast to the narrow buttonholed edges and the flat surfaces of linen. the round dots in the flower centers and the oval markings on the seed pods are filled in with satin stitches, laid across the width of the oval shapes and vertically on the round dots, over filling stitches laid in an opposite direction.

Leaf veinings are given a raised appearance by being worked in satin outline with the stitches deeply overlapping.



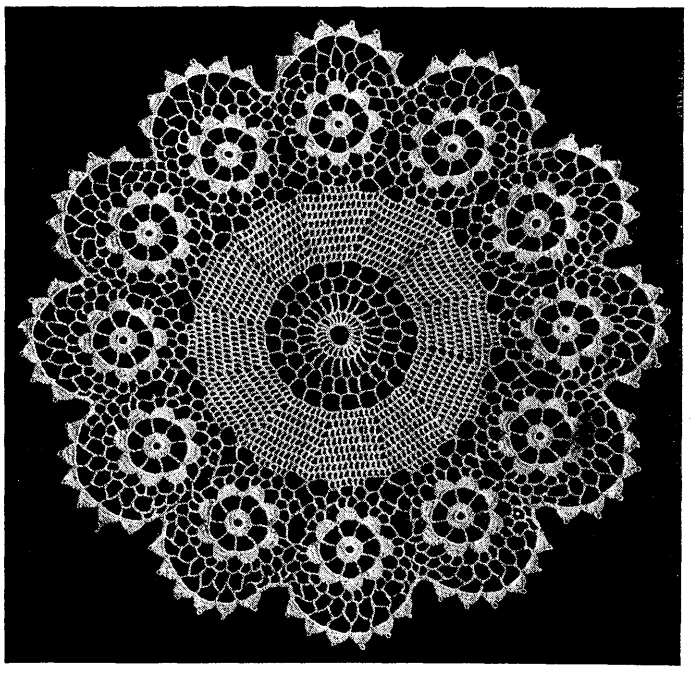
Large Doily or Centerpiece

All-Lace Doilies in Crochet with Medallion Borders

BY

MARIE HAASE

There is nothing simpler or more lovely than these doilies, which serve so many charming uses, whether separately or in sets of varied sizes. On the polished top of buffet or table, which displays the design so perfectly as it shows through the lace, they are especially dainty



Smaller Plate Doily

THE same medallion, differing only in size, is used for each doily, and the centers too, vary in size alone, the general effect being identical. Hence it will be seen that doilies of any desired measurement can be readily made or arranged. No. 70 crochet-cotton is a good size, with No. 12 crochet-hook, although a finer or coarser thread, with a hook that will carry it easily and smoothly may be used. The border is first worked.

For the larger doily illustrated, which is about sixteen inches in diameter, make a medallion as follows: Chain 11, join to form a ring.

1. Fill ring with 27 tr (ch 3 for 1st), join.
2. Ch 13, (miss 2 tr, a t tr in next, ch 8) 8 times, join to 5th of 13 ch, 9 sp in all.
3. Fill each sp with 1 d c, 1 half tr, 3 tr, 4 d tr, 3 tr, 1 half tr and 1 d c.
4. Sl-st over 4 st of petal, ch 9, miss 1, tr in next, ch 6, miss 1, tr in next, * ch 6, tr in 4th st of next petal, (ch 6, miss 1, tr in next) twice. Repeat from * around, joining last 6 ch to 3d of 9 ch, fasten off securely.

Make as many of these medallions as required; 16 will be needed for a doily the size of the model, but more may be added for a larger centerpiece. Join each to preceding, and last to 1st, by two 6-chain loops at top of petal, thus: Chain 3, catch in center of corresponding loop of petal to which you wish to join, chain 3, miss 1, 1 treble, join next loop in same way, and continue around. There will be 4 free petals outside and 3 free petals inside.

To fill in the center:

1. Fasten in loop of 6 ch at top of 1st free petal of medallion, on inside edge, ch 10, * (tr in next loop, ch 6) 6 times, a d tr in next loop and in corresponding loop of next medallion, no ch between, ch 6, and repeat from *, ending with a d tr joined to 4th st of 10 ch.
2. Sl-st over 6 ch and to middle of next loop (or break thread and fasten in, as preferred) ch 13, * a tr in 3d st of next loop, 7 half sp (of ch 1, miss 1, 1 tr) over 3 loops, the last tr in 4th st of 3d loop, ch 8, t tr in next loop, miss the 2 d tr and loop each side, t tr in next loop of next medallion, ch 8, and repeat from *, ending with a t tr joined to 5th st of 13 ch.
3, 4. All half sp, ch 4 for 1st, and join to 3d of 4 ch.
5. Same as 4th row, missing every 16th half sp; make the tr over 1 ch or in the half sp.
6 to 12. Same as 5th, missing 1 half sp less each row.
13, 14. Same as 4th row.
15. Sl-st over 1 ch, ch 11, * miss 3 half sp, d tr in next, ch 7, repeat, joining to 4th of 11 ch.
16. Sl-st to center of loop, ch 9, * d tr in next loop, ch 5, repeat, joining to 4th of 9 ch.
17. Same as 16th, beginning with 7 ch, 3 ch between d tr, join to 4th of 7 ch.
18. Same as 16th, with 2 ch between d tr.
19. Sl-st over 2 ch, a quadruple tr (over 4 times) in each sp, no ch between; ch 6 for 1st quadruple tr. Fasten off securely.

For the outer edge:

1. Fasten in last free loop of medallion, ch 3 for a tr, * tr in 1st free loop of next medallion, (ch 4, tr in next loop) twice, (ch 7, tr in next) 8 times, (ch 4, tr in next) twice, repeat from *, joining last 4 ch to top of 3 ch.
2, 3. Sl-st back to center of loop, and work same as 1st row, only making 9 ch instead of 7.
4. Work 2 d c over 1st 4 ch, 4 over next, fill each 9 ch with 1 d c, 1 half tr, 2 tr, 3 d tr, picot of 5 ch fastened back in 1st st, 3 d tr, 2 tr, 1 half tr and 1 d c, 6 scallops in all, 4 d c in next sp, 2 in next; repeat; fasten off. This completes the larger doily which, as suggested, may be easily increased in size by adding medallions to the border and making the center correspondingly larger.

FOR the smaller doily, about eleven inches in diameter, make the medallion thus: Chain 9, join.

1. Fill ring with 24 tr (ch 3 for 1st).
2. Ch 11, (miss 2 d tr, d tr in next, ch 7) 7 times, join to 4th of 11 ch, 7 sp in all.
3. Fill each sp with 1 d c, 1 half tr, 2 tr, 4 d tr, 2 tr, 1 half tr and 1 d c.
4. Sl-st over 3 st of petal, ch 8, miss 1, tr in next, ch 5, miss 1, tr in next, * ch 5, tr in 3d st of next petal, (ch 5, miss 1, tr in next) twice, repeat from * around, joining last 5 ch to 3d of 8 ch; fasten securely.

Twelve of the medallions are required for a doily the size of the model, and they are joined by 1 loop instead of 2, as in the larger doily—the 1st of the 2 loops over top of petal on one side and the 2d on the other, so there will be 12 free loops on the outer edge and 10 on the inner, giving the curve.

To fill in the center:

1. Miss 1 free loop, counting from joining, fasten in next, ch 9, * (tr in next loop, ch 5) 6 times, d tr in next loop and in corresponding loop of next medallion, no ch between, ch 5, repeat from *, joining last 5 to 4th of 9 ch.
2. Sl-st over 5 ch and to 3d st of next loop, ch 11, * tr in 3d st of next loop, 6 half sp, ch 6, t tr in next loop and in corresponding loop of next medallion, ch 6 and repeat from *, ending with a t tr joined to 5th st of 11 ch.
3, 4. All half sp, ch 4 for 1st, joining to 3d of 4 ch.
5. All half sp, missing every 12th sp.
6, 7, 8, 9. Like 5th, missing 1 half sp less each row, as the center decreases.
10. All half sp.
11. Sl-st over 1 ch, ch 10, * miss 3 sp, d tr in next, ch 6; repeat, joining to 4th of 10 ch.
12. Sl-st to center of loop, ch 8, * d tr in next loop, ch 4; repeat, joining to 4th of 8 ch.
13. Sl-st to center of loop, ch 7, t tr in next loop, ch 2, repeat, join to 5th of 7 ch.
14. Sl-st over 2 ch, ch 5 for a t tr, t tr in each sp, no ch between, join to top of 5 ch and fasten off.

For the outer edge:

1. Same as corresponding row of large doily, only working 8 ch between tr around top of medallion 7 times.
2. Same as 1st row, only working 8 ch between tr 6 times.
3. Same as 4th row of outer edge of large doily, making the little scallops of 1 d c, 1 half tr, 2 tr, 2 d tr, p, 2 d tr, 2 tr, 1 half tr and 1 d c. Fasten off.

HAVING made the two doilies illustrated, for which directions are given in detail, little difficulty will be experienced in arranging other sizes. For example, a doily of medium size, between the two shown, or about thirteen inches across, has medallions made like those of the smaller piece, but with 14 of them in the border instead of 12; the center is thus required to be correspondingly larger. Work as directed to the 1st decreasing row of half spaces, where every 14th space is missed, instead of every 12th in the small doily and 16th in the large one, giving one decreasing to each medallion of the border. Continue decreasing, in next row missing the 13th space, then the 12th working 11 spaces between the decreasings, and so on for 6 rows in all, when you will have 8 spaces between. Do 2 rows without decreasing, then put

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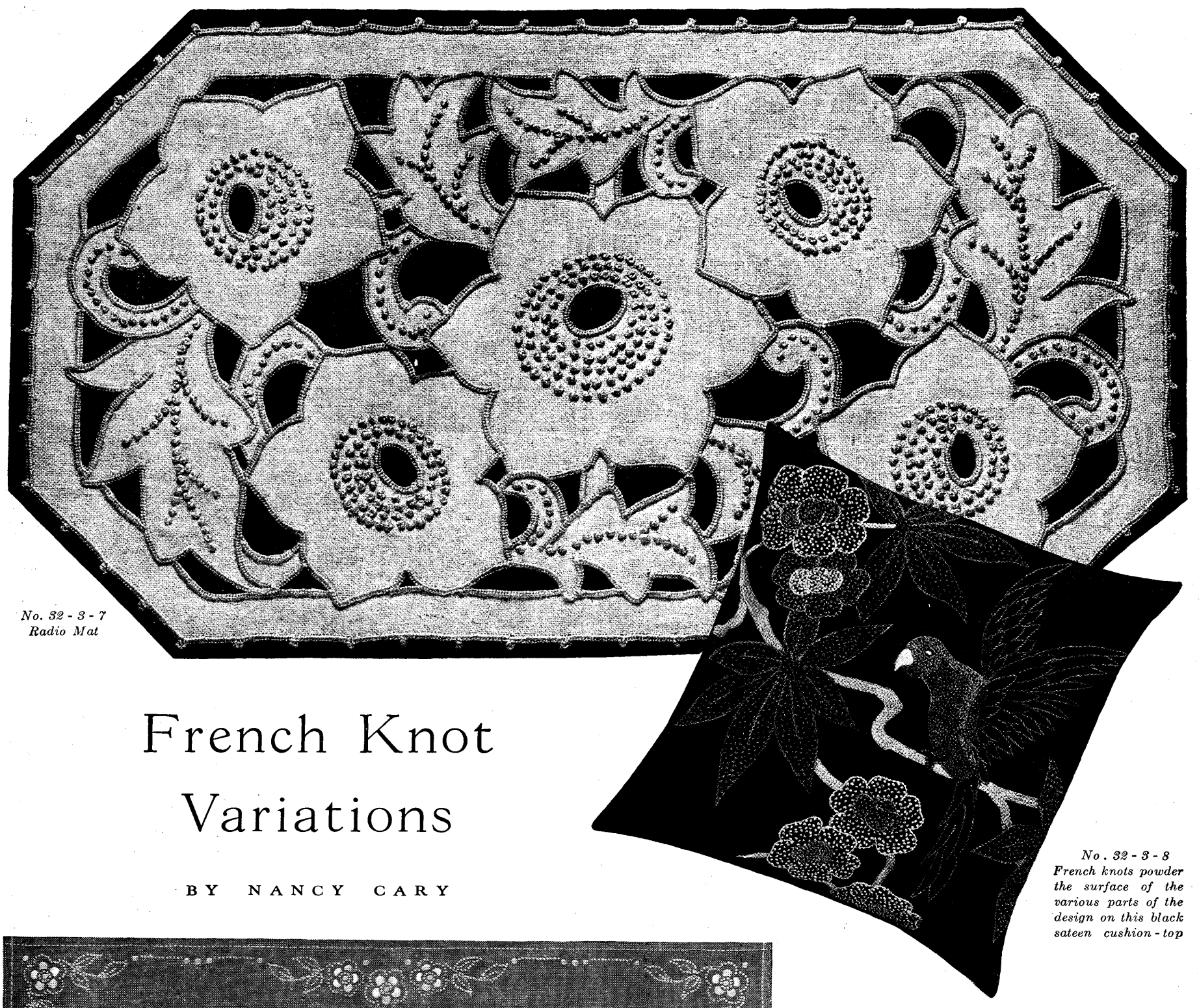
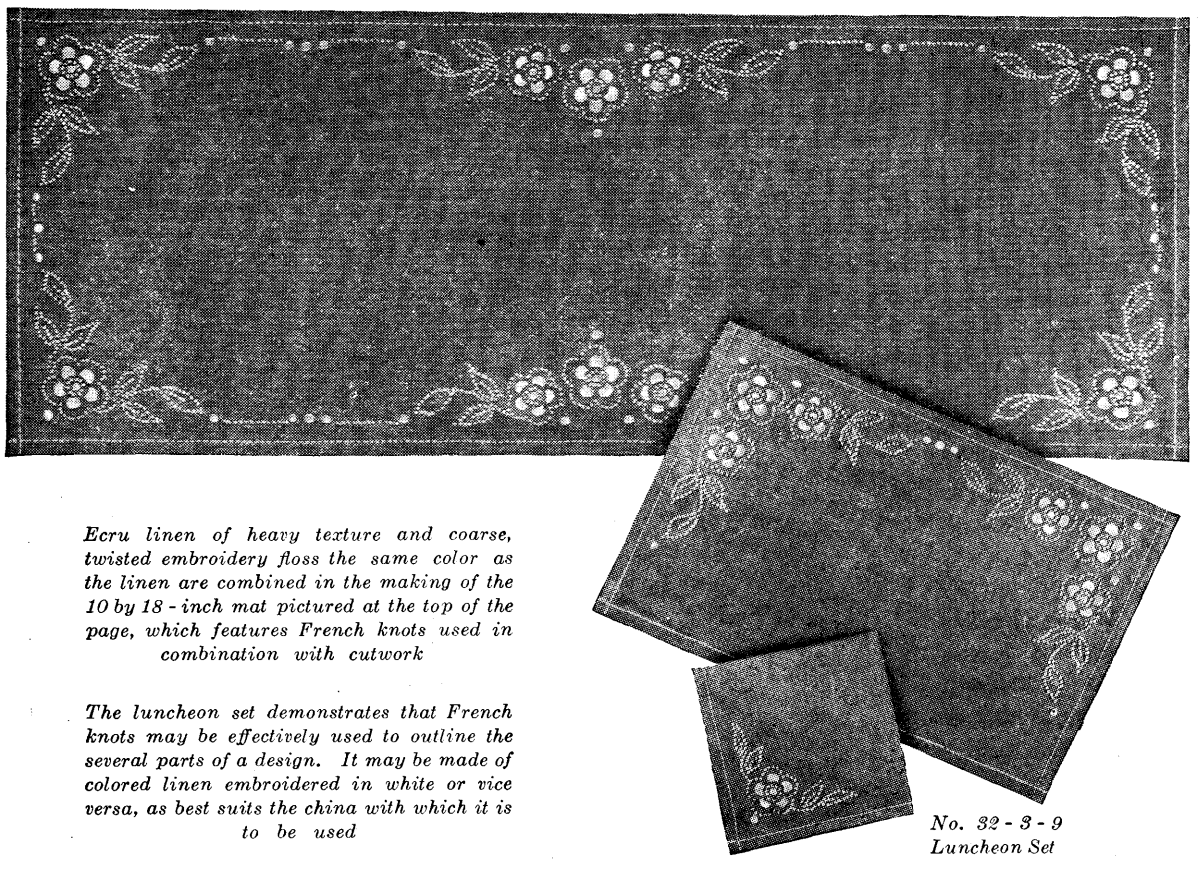


No. 32 - 3 - 7
Radio Mat

French Knot Variations

BY NANCY CARY

No. 32 - 3 - 8
French knots powder the surface of the various parts of the design on this black sateen cushion - top



Ecru linen of heavy texture and coarse, twisted embroidery floss the same color as the linen are combined in the making of the 10 by 18 - inch mat pictured at the top of the page, which features French knots used in combination with cutwork

The luncheon set demonstrates that French knots may be effectively used to outline the several parts of a design. It may be made of colored linen embroidered in white or vice versa, as best suits the china with which it is to be used

No. 32 - 3 - 9
Luncheon Set

THE French knot is one of the simplest and most versatile of embroidery stitches. It may be used to edge the outlines of designs, as in the case of the luncheon set illustrated, to cover surfaces either in solid or powdered effects, like the cushion - top, or merely to provide contrast for other stitches.

Properly done it is as durable as any of the flat stitches and takes no longer to make, but for the best results the fabric upon which it is worked should be held in a hoop or frame in order to leave the left hand sufficiently free to aid in manipulating the thread.

The method is as follows: Knot end of thread and pass needle from back to front at the point indicated. Holding thread with thumb and finger of left hand, place the needle point above it and coil thread once from left to right. In reality this coil, or twist, is made with the needle rather than by the manipulation of the thread in the left hand, although the latter plays an important part in holding the thread at just the right tension to coil smoothly about the needle.

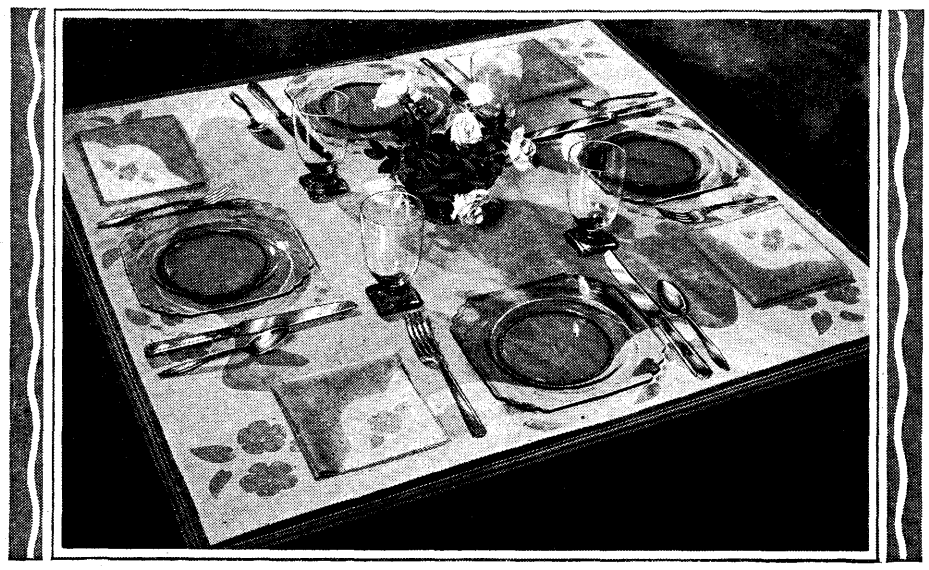
With the thread still held by the left hand, insert the needle point into the material only a little in advance of the spot where it was brought through, release the thread and draw through. With only a little practise, the thread falls naturally into place as it is drawn through and rests in a compact little knot on the surface of the material.

The size of the knot is determined by the size of the working thread, as whatever the size of the thread, it should be coiled but once about the needle. Knots made

Concluded on page 13

Fascinating Little Sets for Informal Tables

That even an informal table can be lovely is evidenced by this foursome setting where bas relief applique makes a most delicate background for crystal and silver



No. 32 - 3 - 10 was modeled in green and white, using a fine, soft cotton fabric. Yellow, pink, blue or orchid would be equally lovely handled in the same unusual way

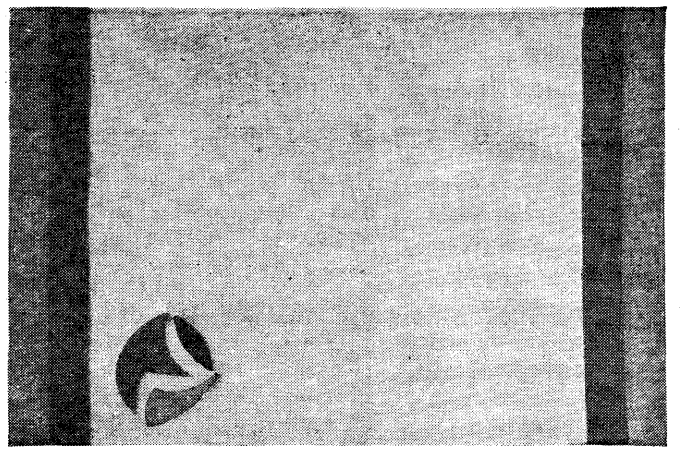
MIDWINTER gaieties include so many informal "eatings" that the season's hostess will most certainly need to include in her equipment for entertaining a variety of the newest and smartest in linens for such occasions — linens which, by the way, are more often than not only that in name, being made, as are the models pictured here, of soft, fine, tub-fast cottons. And how good-looking they can be — and are!

There is, for instance, a perfectly adorable little set for four in *bas relief* applique, for which a background color should be chosen to match or harmonize with your crystal or china, and the design cut out of a white self-material border, edges carefully turned in and the band seamed to the straight edges of the background, turned up on the right side and the flower and leaf edges felled down invisibly before felling the scalloped inner edge. White satin and outline centers are worked on the colored fabric.

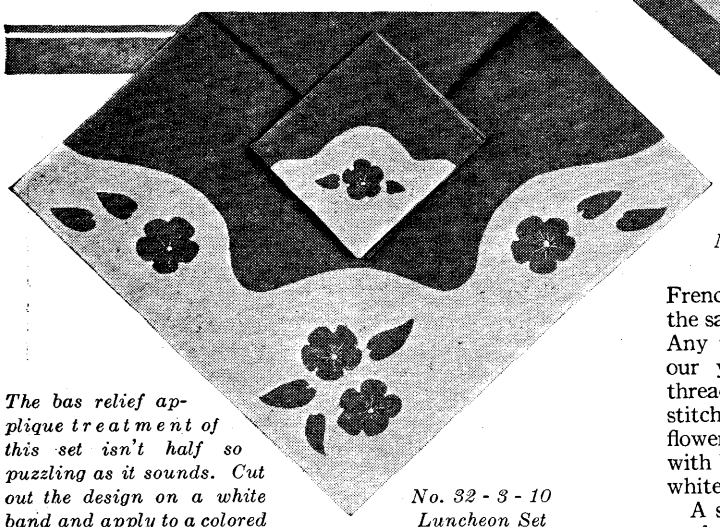
Any hostess would be intrigued by the "snack set," which can be made in any number and variety of colors, and is sure to prove a convenience as well as a delight for the most informal of entertaining. And wouldn't a convalescent's tray be "chirked up" by one of these oblongs and napkins? You have only to applique three spots of contrasting color for decoration, and add seamed-together inch-wide bands of two of the same colors to the ends of the scarf. These bands are stitched to the scarf-ends and turned up onto the right side where they are felled down. Single bands are applied in the same way to napkin sides. Plain edges are hemmed.

The refreshment set with the flowered border requires that the cloth be made up before being decorated. The white border is in four pieces, which should be French-seamed together, and then the whole seamed in the same way to the cloth, matching units very carefully. Any preferred color may be used for background. On our yellow model, embroidery was done with three threads of stranded floss in just outline and darning stitch, using green for leaf-filling, yellow for the angular flowers and pink for the others. All parts are outlined with black. For finishing, napkin edges are bound with white, and cloth edges with the backgound color.

A scarf- and napkin-set is "different" and particularly useful for small tables or alcoves or nooks, and certainly suggests spring by the wealth of early flowers to be indentified at the corners. These blossoms are embroidered in gay colors on white self-material and afterward applied to the corners. Three threads of stranded floss are sufficient for all the embroidery, and buttonholing and outline comprise most of the work, although a few French knots and a bit of satin stitch are used for complement, here and there. Each corner of the cloth carries two single blossoms and two sprays, and when the embroidery is nicely done, the grouping is most effective. In each of the two sprays will be found a yellow daffodil, with its edges deeply buttonholed in long and short stitches. Brown outline serves as a center, with an intersecting line of buttonholing and a few French knots. Each spray also contains an orange crocus, also buttonholed in long and short stitches which run into outlining near the stem. The smaller spray is completed with a lavender crocus similarly treated, and this blossom is likewise one of the single units elsewhere on the cloth. In the larger group of flowers is a wild rose in rose color, also in long-and-short buttonholing. An orange satin-dot forms the center, ringed with yellow buttonholing, purl edge toward the dot. The same flower is used as a single unit, worked in the same manner, except that the yellow ring is a combination of outline and buttonholing, the latter stitches appearing in groups of three at three different intervals. Blue long-and-short buttonholing is used for the big blossom in the large spray, and its orange center is done in outline and buttonholing. The remaining flower is pink. Stamens are brown outline tipped with yellow French knots. Leaves are all done in slanted long-and-short buttonholing, running into outline and stems are outlined. Bindings are white.

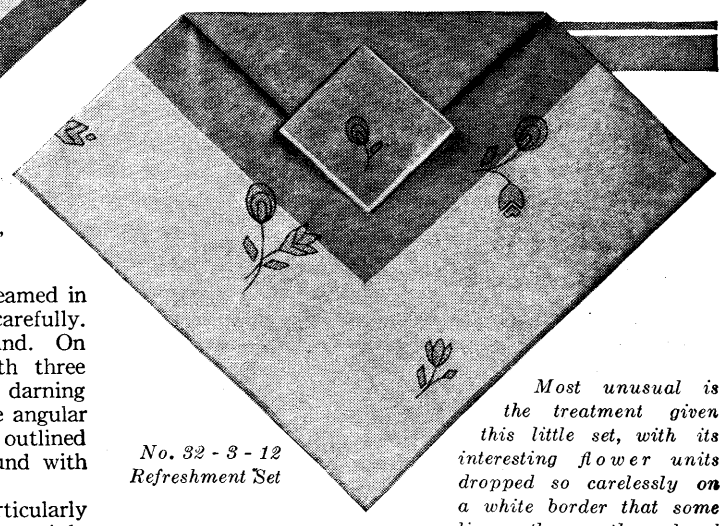


No. 32 - 3 - 11 The "Snack Set"



The bas relief applique treatment of this set isn't half so puzzling as it sounds. Cut out the design on a white band and apply to a colored background which shows through

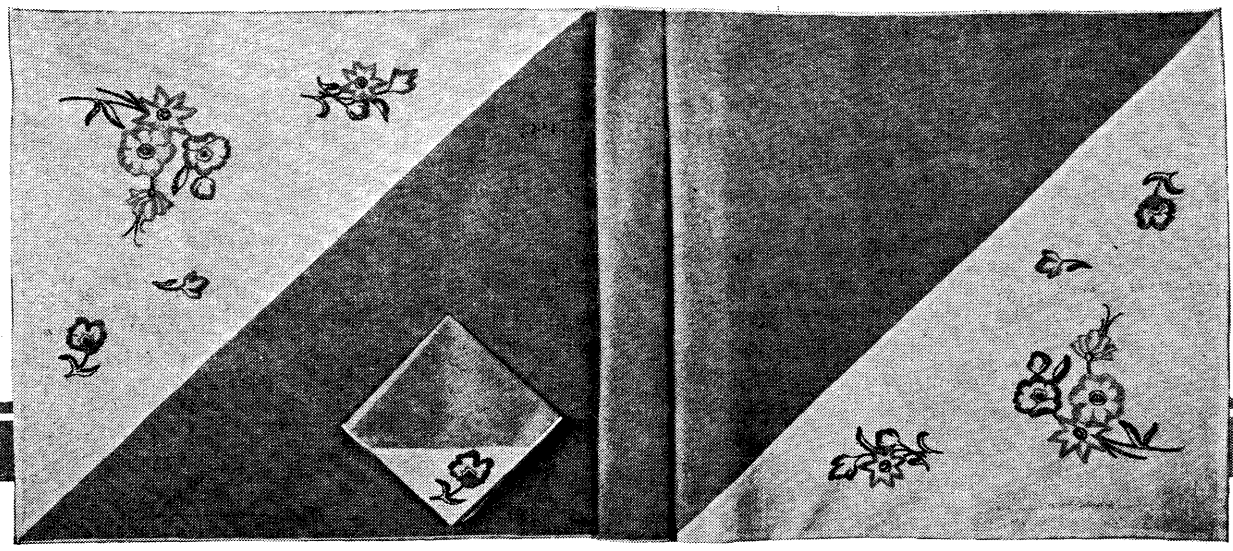
No. 32 - 3 - 10 Luncheon Set



No. 32 - 3 - 12 Refreshment Set

Most unusual is the treatment given this little set, with its interesting flower units dropped so carelessly on a white border that some lie partly on the colored ground

No. 32-3-13 has a captivating quaintness of floral decoration combined with a suggestively modernistic handling of diagonal lines, and is appealingly easy to make. The model looks extremely well in yellow and white with multi-colored flowers at each end. Napkin corners follow the lead of the scarf



Up in the middle of the page is a clever new idea for the Sunday night snack — a set of oblongs and cute triangular napkins, developed in a variety of colors for a variety of guests. As shown, No. 32-3-11, makes a delightful breakfast tray set. Ours is deep orchid, rose and green on a background of peach, and most attractive

Concluded from page 5

the center on either side, the center of this figure being marked with blue and mulberry.

Next comes a somewhat circular motif with edge and surface stitchery done in mulberry and center markings of yellow, and at the extreme ends are larger ones of blue, accented with yellow.

Connecting stems and leaf motifs are worked in varied shades of green and brown and intermingled with them are tiny button flowers and delicate tendrils in blue and mulberry, all so distributed that the various colors balance nicely with one another as the eye is carried from one part of the design to another.

While the stitches are varied, with but few exceptions they include only such as are familiar to any needleworker. Two threads of crewels are used throughout.

BUTTONHOLE. Buttonhole stitch is freely used, sometimes placed so closely as to entirely conceal the foundation linen and sometimes spaced. Sometimes the stems of the stitches are of equal length and again they are alternately long and short. Honeycomb is another buttonhole or blanket-stitch variation, the stems of each successive row being taken just over the loops of the preceding row.

As a usual thing, a form is buttonholed with the purl of the stitch carried along the outer edge, but sometimes the process is reversed, as in the case of the small button motifs, and the purled edge is worked along the edge with the stems radiating outward.

When buttonhole stitch is used to cover a section, both edges of which are exposed, the one opposite the purling, which usually follows the outward turning curve, is strengthened with a line of backstitch — an effect which closely resembles the line of purling on the other edge.

CHAIN. This is another stitch which affords opportunity for varied treatment. In this design it is used for stems and to fill in some of the surfaces. When used for filling, the outlines are laid first and then successive rows are worked, all laid in the same direction and so spaced as to touch one another without crowding.

The fly stitch, used to powder the surface of one of the large motifs, is in reality isolated chain stitch with the arms widely stretched and caught at the center with a short stitch, in the manner of the lazy-daisy stitch.

Repetitions of this stitch, in an exaggerated form, cover the two long slender leaves which frame the center motif. First a downward stitch is laid at the peak of the vein. Then the needle is brought up on the left-hand outline, sent down on the right, up again on the vein at the base of the first stitch and over the working thread, which brings the needle in place for the next downward stitch on the line of the vein.

BACKSTITCH. Backstitch has already been referred to in its relation to buttonhole. Seeding is also a backstitch and not a running stitch, but is worked at intervals instead of being so placed as to touch. Then there is the close herringbone stitch which forms a line of backstitch along both edges on the back of the work and is consequently perhaps better known as double backstitch. This is the stitch utilized in doing shadow embroidery on sheer material, the wrong side of the stitchery becoming the right side of the finished work.

Brier and outline stitches are also utilized in various ways. When the latter is used to fill in a circular surface, the work starts on the outline and continues spirally, round and round, until the center is reached.

In some instances, a line of backstitch is worked along the outer edge of a form done in double back and is usually done in a contrasting shade of the surface color.

TECHNIQUE. When doing crewel embroidery, the wools should be carried lightly in the needle so that they lie smoothly on the surface of the linen without "drawing" it. The ideal way is, of course, to work in a frame, but very satisfactory results are possible when the linen is held in the hand, if the wools are not laid too tightly.

For the best effects, the stitches should not be crowded. It only adds to the interest of the work if glimpses of the linen ground are seen between them.

Remember that the outlines of the design indicate the edges of the finished work, and be careful not to make the various parts appear larger than they are intended to be.

Work long-and-short buttonhole-stitch freely, that is, make the long ones quite long. The tendency is, at first, to cramp the style of this stitch by making the alternating stems too uniform. On a leaf form the stitch direction is always downward toward the base of the leaf.

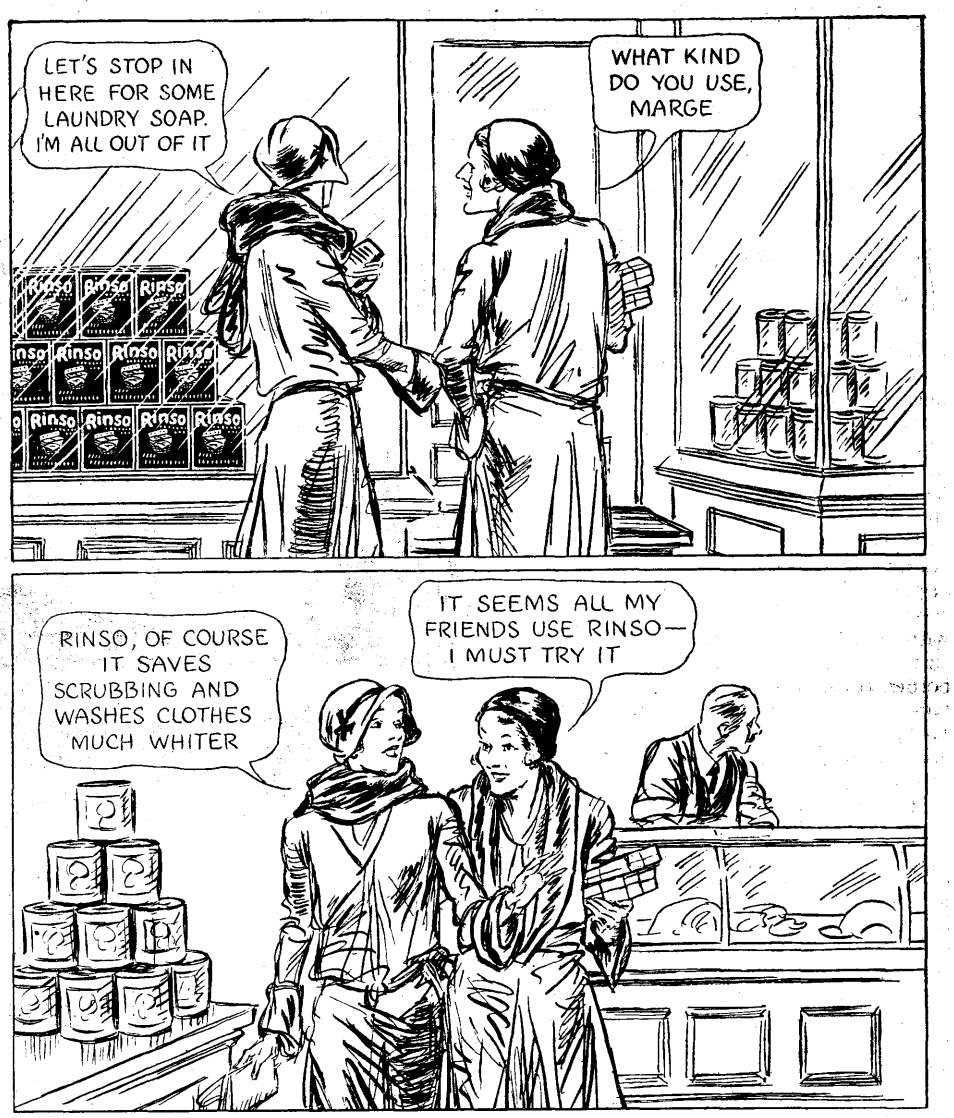
To apply the fringe along the edges, cut the linen on the indicated line, turn on the right side about a quarter of an inch, baste and press, then cover with the heading of the fringe, which may be machine-stitched or hand-sewed in place. The back edge of the scarf should be hemmed.

Concluded from page 8

in the openwork center, of 5 rows instead of 4, as in the small doily; the 1st 2 rows same as corresponding rows of small doily, the 3d like corresponding row (17th) of large doily, then a row of triple trebles, 1 in each space, 1 chain between, finishing with a row of triple trebles, no chain between. There is simply a little variation made in accordance with the size of this center circle, which should lie flat and smooth. One can use a center of linen or net, if desired, with the border of medallions, and as many rows of the spaces as liked, or none.

A still smaller doily has 10 medallions in the border, joined as in the small doily illustrated; for the center work 1 row, all half spaces, then decrease by missing every 10th space, work 4 more rows, decreasing as directed each row, the 5th and last row having 5 half spaces between decreasings. The openwork center has first a row of double trebles, 1 in each 4th space, 5 chain between, then double trebles in each space, 2 chain between, and then a row of trebles, no chain between, fastened off.

A little study will show how easy it is to provide doilies, or sets of doilies in any desired sizes, and there is a great deal of enjoyment to be had in working them out to suit one's own requirements. They will be found, too, among the most delightful of gifts, especially for a friend who has not the time or perhaps the ability to crochet the dainty things.


LET'S STOP IN HERE FOR SOME LAUNDRY SOAP. I'M ALL OUT OF IT
WHAT KIND DO YOU USE, MARGE
Rinso
RINSO, OF COURSE IT SAVES SCRUBBING AND WASHES CLOTHES MUCH WHITER
IT SEEMS ALL MY FRIENDS USE RINSO— I MUST TRY IT
NEXT WASHDAY
HELLO, MARGE. I USED RINSO TODAY! YOU WERE RIGHT —IT GETS CLOTHES MUCH WHITER THAN OTHER SOAPS
AND YOUR FINEST COTTONS AND LINENS —WHITE OR COLORS —ALWAYS COME OUT SO FRESH LOOKING

Why work so hard on washday — try this "no-scrub" way

HOW would you like to *soak* your wash clean every week — instead of rubbing, and scrubbing, and wearing yourself out over tubs and boilers?

Women everywhere are doing it. "I haven't touched a washboard or boiler in all the years I've used Rinso," declares Mrs. Joseph Griffin of Roxbury, Mass. "It's wonderful to see how dirt soaks out—how clothes rinse bright and sweet, *whiter than ever!*" says Mrs. Ruth L. Mace of Kansas City, Mo.

Thick suds in tub and washer

Rinso gives twice as much suds, cup for cup, as lightweight, puffed-up soaps—*even in hardest water.* No bar soaps, chips or softeners needed. Makers of 40 famous washers recommend Rinso. You'll like its creamy suds for dishwashing and all cleaning. Get the BIG handy household package.

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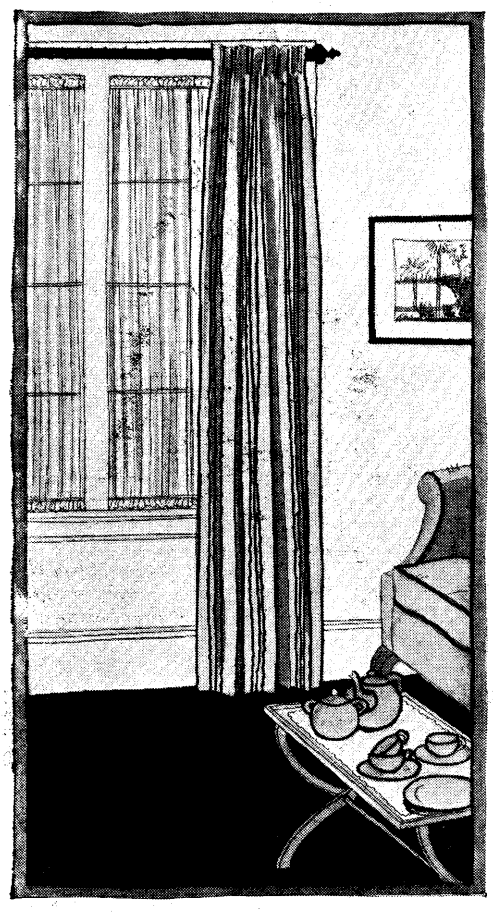
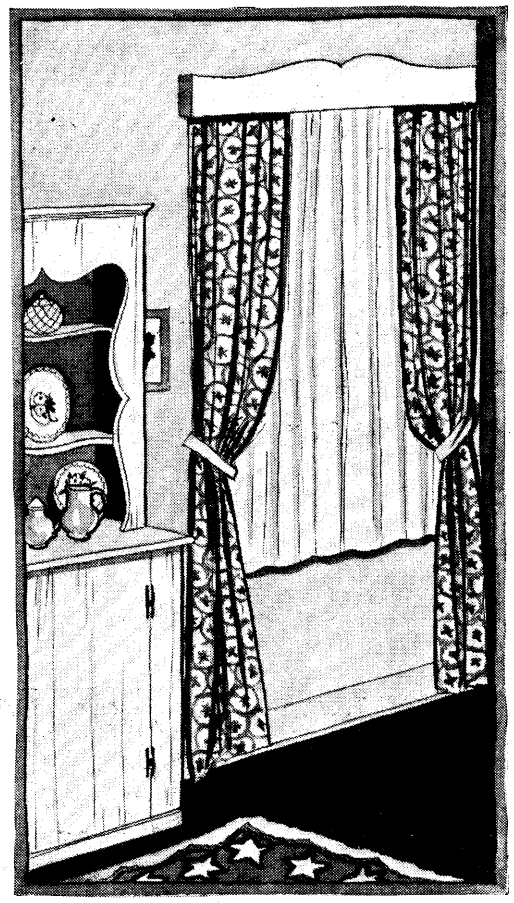
Millions use Rinso in tub, washer and dishpan

2 sizes most women buy the large package





Treat Your Windows with Consideration

BY AGNES HEISLER BARTON

CORRECTLY curtained windows are good investments, from a decorative standpoint, and they pay good dividends in charm and interest to a room. Think how bare and utterly unfurnished a room seems when the curtains and draperies are removed! Well-chosen hangings give a room a lived-in look and a perfection of finish that is not achieved in any other way.

Windows and Windows

TO curtain a window successfully, look at it as an individual problem. Large windows and small, broad and narrow, single and grouped, windows with lovely views and windows opening directly on the street, windows with sun and without sun, all require special handling to bring out their good points and to conceal their bad ones.

Since the real purpose of a window is to admit light and air, do not overlook this in curtaining. No longer is the window heavily draped with one layer of curtains over another. The modern tendency is to keep the window rather free, particularly the smaller window. Glass curtains are thin and transparent, over-draperies are arranged to admit the light, valances are narrower or, in many instances, replaced by a narrow valance-board (a shaped valance-board is sketched in the second drawing at the top of the page), and narrow edge trimmings on hangings which admit more light now take the place of wide edgings.

In general, large windows may have boldly patterned hangings, but for small windows a design scaled in proportion is better. Large windows seem smaller when ruffled curtains and hangings are used. A window that is noticeably small for the wall space is made to appear larger by extending the draperies somewhat beyond the window-casing and by raising the top of the valance. No valance should be used when a window is low in proportion to the walls; draperies that hang straight to the floor add to the appearance of height in a case of this sort, as do vertical stripes. Horizontal stripes have just the opposite effect. By treating a group of windows as one, a feeling of balance and unity is obtained.

Fabrics and Furniture

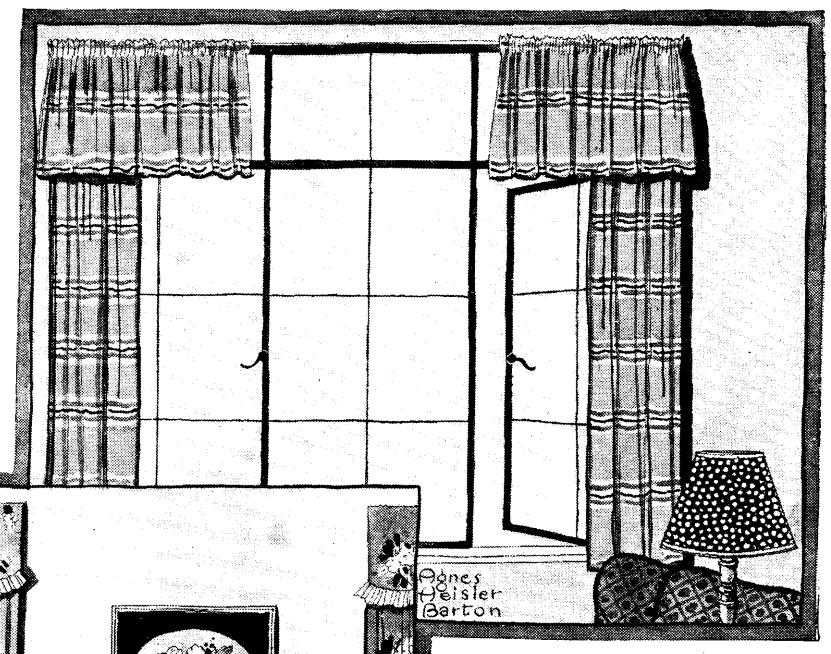
MISTAKES are frequently made in the selection of fabrics. Fit the fabric to the style of your room. It is easy to see that fine furniture and silky rugs need soft lustrous textures such as satin, moire, taffeta or velvet in the hangings and that these materials would be utterly out of place in a room informally furnished in wicker and rough woolen rugs. With furniture of the simple styles, such as colonial, with hooked or rag rugs, use chintz, calico, percale, gingham and figured cottons. Non-lustrous and dull finished fabrics such as linen, cretonne, chintz, casement cloth, theatrical gauze and rep are well suited to the average modern home, and are among the most popular curtain materials.

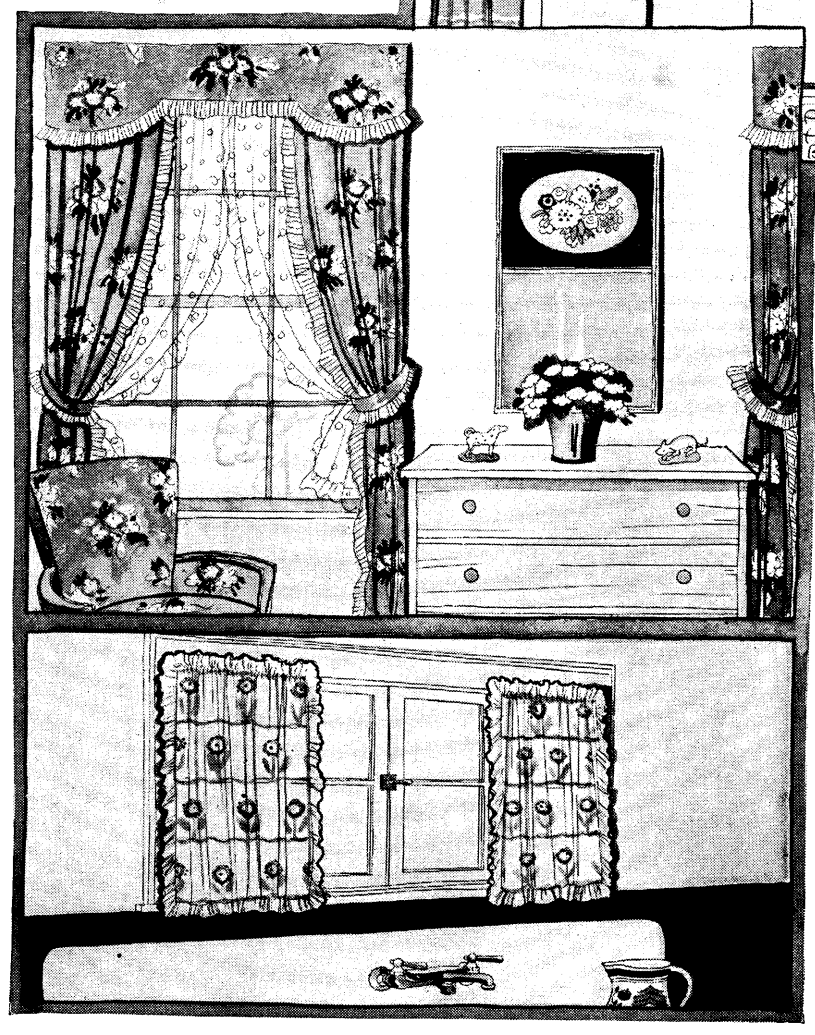
Glass Curtains

GLASS curtains should be hung on a rod inside the window-casing; on swinging casement windows and on French doors, rods are used at both the top and the bottom of the curtain. Their purpose is to give seclusion without obstructing the light; at the same time they soften, blend, or contrast with the other colors of the room.

Glass curtains should be made of thin, transparent fabrics. For formal rooms with hangings of brocade, damask, velvet, satin or taffeta, fine net, celanese and silk gauze are appropriate for glass curtains. Fish net, marquisette, voile, theatrical gauze and novelty cottons may be used with hangings of chintz, cretonne, linen and casement cloth.

In many houses, a uniform exterior is desirable; to achieve this uniformity, the same style of glass curtains may be used throughout. Ruffled curtains of net, organdy, marquisette or voile are charming on windows in colonial houses and cottages, while straight hanging glass curtains of gauze would suit a house of a more pretentious type. Another set of glass curtains of mull or some very soft fabric may be hung over the outside of curtains to help carry





1. *Vertical-striped hangings give height to a broad group of windows. The glass curtains have rods at both top and bottom*

2. *Figured calico and a valance-board of wood, shaped to repeat a line from the furniture, make a charming window-treatment in an Early American breakfast-room*

3. *Voile in horizontal stripes strikes a modern note in casement windows*

4. *Bedroom curtains may be just as frilly and fluffy as one desires. Flowered chintz with an eggplant ground and sheer dotted net in cream color make this bedroom gay*

5. *Novelty voile fashions kitchen curtains that are ruffled all around*

out a definite color-scheme in a room, if desired.

Glass curtains may be used without draperies in simple rooms, such as bedrooms, breakfast-nooks, kitchens, bathrooms and small hallways. Voile in modern and floral designs in lovely colors such as lavender, rose, yellow and peach make enchanting bedroom curtains which are decorative enough to use without draperies. Delightful fabrics may be purchased in the dress - goods sections for this purpose. One novel and attractive, although not particularly practical, pair of curtains used in a small dining-room without draperies was made of white Argentine cloth, finished in a pointed edging of bright red.

Draperies

DRAPERIES make a room seem more finished and attractive. They may be used to soften or conceal poorly designed wood-trim. They make a room seem cozier at night when they may be drawn together. The curtain sketched in drawing number three has a traverse equipment which opens or closes the curtains for the admission or exclusion of light. Good fixtures and equipment of this sort aid the home sewer materially in achieving professional-looking results when making draperies and curtains.

There are many ways in which draperies can be made, depending upon the fabric used, the shape of the window, and the decorative effect desired. Usually, the simple types are more effective and infinitely easier to make. For most rooms, draperies are more attractive when they are made floor length; but occasionally the style of the window demands a shorter length. When draperies are short, they should come to the bottom edge of the window apron; a shorter length than this is not attractive. Valances add a decorative effect and are frequently needed to tie together a group of windows. The simplest type of valance is a straight piece of the drapery material with a deep heading and the fulness arranged on a rod.

Color

THE natural light in a room is modified by the color of the curtains. A dreary and cheerless room of northern exposure or one in which the sunlight is cut off by surrounding buildings will be brightened and enlivened by transparent curtains in any of the shades of yellow. Natural shades are also effective for this purpose and always in good taste. Ecru dye has often been successfully used to tint old white curtains, making them delightfully fresh and more harmonious with other colors. Follow the directions carefully when using a dye of any sort.

Yellow, deep cream, orange and red, and tints of these colors make cheerful rooms; use them in varying intensities according to the amount of light and sun that a room receives. Green, lavender and blue are cool colors; use them to temper glaringly strong sunlight; they are excellent colors for summer curtains.

Concluded from page 9

with a coarse thread twisted once are far more satisfactory than those done with finer thread which is coiled about the needle several times, since the latter have a tendency to loosen and topple the stitch to one side. Another point to remember is to use a needle sufficiently large to carry the thread through the material without dragging.

THE oblong mat shown at the top of page 9 features the use of French knots made with two threads of No. 5 perle cotton used in combination with buttonholed cutwork done with a single thread of the same number. It is made of ecru linen of heavy texture and is exactly the right size, ten by eighteen inches, to use on the top of a radio cabinet or a small occasional table.

Cutwork done with heavy thread is exceedingly effective and progresses very rapidly. The outlines of the design should be run as usual and then worked with regularly placed stitches, picots being worked at one-inch intervals along the straight outer edge in the process of doing the stitchery, spacing them so that one will come at the peak of each angle.

To make a picot, insert the needle from front to back into the loop of the second stitch back and fill the tiny loop thus formed with buttonhole stitches. Continue along the line of the edge to the point of the next picot and repeat the process. It is a very decorative stitch on a straight edge and particularly effective in this instance, since it has so much the effect of the large French knots in the embroidery.

NEITHER a black and white illustration nor a wordy description can do adequate justice to the colorful beauty of the decoration on the black sateen cushion-top.

With the exception of the branches, all parts of the design are first outlined and then filled in with a powdering of French knots, six threads of stranded floss being used in each instance. Three shades of rose are used for the flowers, two shades of green for the leaves and the parrot has a rose and blue body, closely covered with French knots, and wing and tail-feathers outlined with blue and green.

The bird's beak is satin-stitched crosswise with the golden tan used for the supporting branch and the eye consists of a blue satin-stitched dot enclosed with a narrow band of green also worked in satin stitch with the stitches radiating outward from the center. The claw is outlined with green.

In working the flowers, the outer petals may be made to contrast with the centers by filling in the latter quite closely with the knots and spacing those which dot the outer petals. The leaves, also, should not be filled in too closely.

All the branches are filled in with lengthwise rows of chain stitch done with three threads of stranded floss in a nice shade of golden tan, worked so that they touch without crowding. The best way to accomplish this is to do the outlines first and then fill in with sufficient rows to cover the surface between, working all the rows in the same direction, not back and forth.

THE embroidery on the luncheon set is also done with stranded floss, using six threads for the knots and three for the satin-stitched dots and flower petals. All pieces of the set are finished with three-eighths inch hems topped with a line of tiny running-stitches done with six threads of the floss.

Dots and flower petals should be lightly padded with stitches laid in an opposite direction to the covering. Petals should in every instance be worked vertically across the width and the dots should be worked opposite to the direction of the hem edge above which they are placed.

Two place-mats, in connection with the runner, make a nice set up for either two or four persons on a small thirty-six-inch table provided for use in breakfast rooms or small apartments, utilizing the ends of the runner to complete the four-place service.

On regulation dining-tables, the runner can be considered as a centerpiece only and four or six mats arranged about it, to suit individual needs.

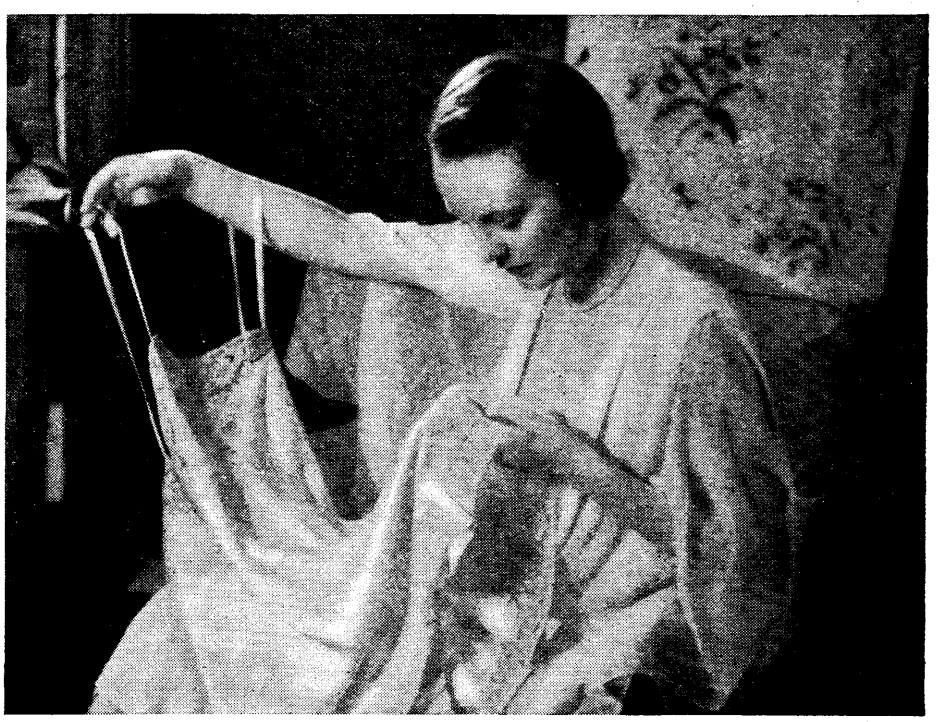
"...I've had to save money on clothes this year"

says

GRETCHEN WILSON

of Alexandria, La.

A recent photograph of this charming Southern girl. Read her story below.



"This secret has helped me to do it"

"I'VE had to save all I could on *lingerie* and *stockings* this year—my precious dollars were needed for other things.

"I've learned how to keep them new looking *heaps* longer!

"I never wear a chemise or teddy—stockings, either—a second time without washing. Perspiration in silk weakens it and discolors it, too. Every day I toss my silk things in a bowl of lukewarm Lux suds. It takes just a minute and they come out so fresh and pretty!

"Girdles, too, I wash every few days and Lux keeps them new—never leaves the elastic flabby.

"The result is I'm wearing lingerie given me a year ago last Christmas and it's still perfectly charming! And my stockings wear twice as long as they used to."

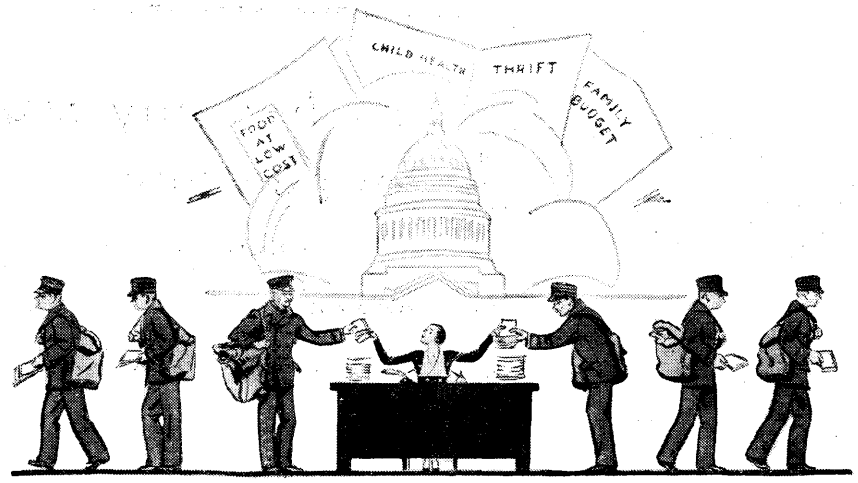
LUX HELPS many girls to dress attractively on little money. Some Lux and a wee bit of ingenuity can even make old dresses seem new!

One girl Luxed a last year's evening dress—added a girdle and a few yards of net to lengthen the skirt—she had the smartest new frock imaginable!

Another girl freshened last year's sweater with Lux, shortened the long sleeves—presto, it said 1932!

Why not let gentle Lux save clothes and save money for *you?* It has none of the harmful alkali found in many soaps (cakes, powders, chips)—that's why it keeps fabrics new so much longer.

If it's safe in water alone, it's just as safe in LUX



Food Facts for Home Folks

Conducted by Anne Pierce

THERE we are in the middle of Lent, an in-between month, when we are tired of winter foods and spring foods aren't yet here, and, to pile Ossa on Pelion, the food budget may have shrunk; and still it is a very important month in the health of the family in general and the children in particular. Here are some of the thrift suggestions made by the American Child Health Association showing where to put the emphasis when every cent must be well spent.

Thrift Suggestions

1. A tall can of evaporated milk with an equal amount of water added is as good for children as one quart of pasteurized whole milk. Evaporated milk may be used in soups, desserts, cocoa, and to drink.
2. Four pounds of potatoes may be used in place of one middle-sized loaf of bread.
3. Day-old bread is better for children than fresh bread, and costs less.
4. Eat some raw fruit or raw vegetable every day. Try chopped raw cabbage with grated raw carrots. Red cabbage has more iron than white cabbage.
5. Use the water in which pared and leaf vegetables are cooked for soup stock.
6. Tomatoes are often used as vegetables but they are fruit and, fresh or canned, they may be used in place of oranges.
7. Milk; bread and cereals; vegetables and fruits will help to protect health.

First Buy

Milk	Bread and Cereals
Fresh or Evaporated; or any safe form of inexpensive whole milk	Whole-wheat bread Cornmeal Other whole grain cereals (dark) such as oatmeal

Vegetables	and Fruit
Potatoes	Tomato (canned or fresh)
Cabbage	Bananas
Carrots	Prunes
Onions	Oranges (when one cent or less)
Spinach (canned)	
Turnips (yellow)	
Beans and peas (dried)	

AFTER these points have been covered we can step out and use eggs and the cheaper meats (especially liver) as far as the food budget permits. These thrift suggestions are offered as a basis of operations. It is not meant because the cheapest necessities to provide complete nutrition are to be put first that an egg or meat or fish once a day is not highly desirable. A grain of common sense and adjustment to your own tastes, needs and conditions is always needed in applying general advice.

The Vegetable Plate

INSTEAD of just vegetables passed (and perhaps refused by those who need them most), try this scheme of serving a vegetable plate right from the kitchen. Any leftover cooked vegetables will come in handy to make that prize vegetable milk chowder we told you about in January Needlecraft, or to be added to a canned soup, or to an omelet, or served as such reheated.

We know a woman who is not always on good terms with her own interior department, and who craves anti-acid, laxative foods, who says all life's problems become simple if only she eats a plate of vegetables once a day. Just that; no meat and little if any bread with them. You know, we often flatter ourselves we have had our vegetables when we have had only a spoonful of one for conscience's sake, and devoted the rest of our appetite to meat, bread, potato and sweet desserts. That won't do; we can't hoodwink Mother Nature that way, even if we do get away with it with our own dear Ma!

SO consider the vegetable plate possibilities, using any three or four of the following:

A green vegetable, such as peas, lima beans, or string beans.

Next to it, half a broiled tomato or stewed tomato, or buttered beets.

Then a leafy green vegetable, such as spinach or kale or broccoli.

Next a white one (cauliflower, celery, onions, cabbage or turnip, creamed).

In the center of the plate, a broiled mushroom stuffed with bread crumbs or a poached egg (if for dinner; not necessary).

Variants are fried eggplant or oyster plant patties; or one of the squashes cooked dry and buttered, or baked in shell and served in slices; asparagus tips, creamed or buttered, with a dash of paprika. Half a stuffed baked potato may be liked.

A mock Hollandaise sauce will add an extra touch to many of these vegetables, or a little cream sauce with grated cheese. Another fine point is to put the dishes with the creamed vegetable under the broiler and brown them lightly.

"WHAT a bother!" I hear someone say. Not so; we don't expect you to use all these fine points at once; just one or two of them to enliven the plate. The vegetables are all cooked easily on top of the stove and only three or four need be selected. But be sure they are contrasting in their color, flavor and food values.

It's really like painting a picture to compose one of these plates, and how it will ease up on the food budget to serve a dinner like this once or twice a week, at least. Some of the vegetables may be canned, saving work and money. Play with this idea and fit it to your needs. It is a stroke of food genius that cuts in several directions!

Good News Free

IF you would like to have a folder containing the thrift suggestions and also telling you just what kinds of foods should be served daily to make the spring crop of children flourish as they should, together with a weekly grocery list for a family of three or four, on either a liberal budget or a thrift plan, send a stamped, self-addressed envelope to your food editor, 61 West Ninth Street, New York City, and we will mail this little three-page folder with its priceless food wisdom compressed into a nutshell. The leaflet was prepared by Miss Lucy Gillett, who has had long experience in providing nutrition at the lowest possible cost, and is published by the American Child Health Association, but we think that every home-maker of Needlecraft should have it tacked up in her kitchen to help her, in making a truly fine art of buying the right foods for little money, and so we are glad to help in passing it along to you.

ANOTHER formula that gives a fine general guide, is this. We have called your attention to this before, but it is worth repeating:

"Divide the food money into fifths:
One-fifth, more or less, for vegetables and fruits;
one-fifth, or more, for milk and cheese;
one-fifth, or less, for meats, fish and eggs;
one-fifth, or more, for bread and cereals;
one-fifth, or less, for fats, sugar and other groceries."

You'll be surprised, if you check up on your market bill, to find how much more than a fifth you may be spending for meats, eggs and fish. That is because they cost more, and although you think you are buying less of them, they may be using up a disproportionate amount of your food budget, from the health-economy angle.

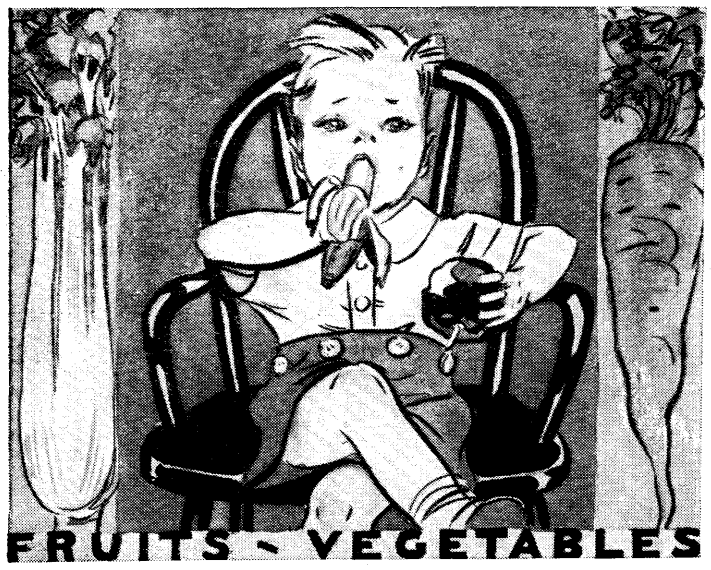
Cereal Dishes . . . Plus

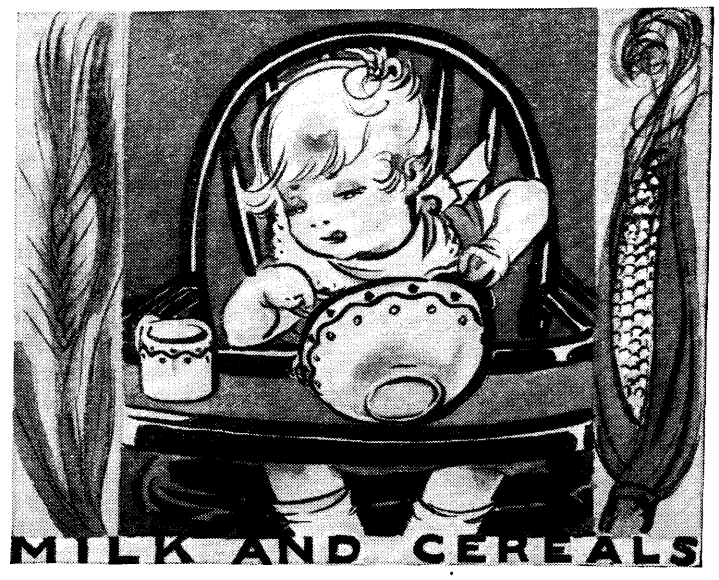
OF course one of the cleverest tricks of the economical cook who also likes to serve savory food, is to use the seasonings and small amounts of fish or meat to turn a dish of rice, hominy or macaroni into a flavorful centerpiece for the meal. No one will know you are economizing if you don't tell them. Rice and hominy and spaghetti double and triple in bulk when cooked, and one-quarter to half a pound of sausage, bacon, cooked ham or chopped meat, or a cup of shrimp or crab meat or oysters or lobster (canned answer well), with the flair of onion, garlic or a bit of bay-leaf and the energizing, body-warming cereal, gives a feeling of satisfaction, while the dish is eaten with pleasure and a sense of well-being, not from a sense of duty. Big hominy (samp) will yield four or five times the volume dry.

Savory Rice, Hominy or Macaroni

TO two cups of cooked rice, macaroni or hominy you may add, for a vegetable Lenten dish, one cup of medium white sauce with half a cup of grated cheese and a dash of paprika; or one cup of well seasoned thick tomato sauce; or half a cup of minced ham or sausage; or half a pound of minced, cooked liver and one-half cup of consomme (canned or bouillon cube).

Some vegetarians like to add a cup of chopped peanuts, a cup of thin white sauce, half a teaspoon of onion juice and one-quarter teaspoon paprika to the two cups of cooked cereal. Strips of bacon placed on the top when served are good. The important thing about these dishes





is not to have them too moist or too dry. You can always dry them out a little in the oven if the moisture is not perfectly absorbed in the time given. Lift with a fork and stir lightly. A heavy hand and a spoon may make them mushy and unappetizing.

THESE dishes may be served from the saucepan, or finished off in the oven with a brown crust. Do not put them in too deep a dish; they are better combined when a more shallow pan is used. These points are where the good cook comes in to aid in making the cheaper foods palatable. Mushy cereals are never appetizing. They should be cooked briskly in a large amount of water, brought to a boil before cereal is added; drained (keeping water for soup basis, perhaps), salted, and reheated in open oven or over steam. They are better when rinsed in cold water and reheated.

Seafood and Cereals

Some foods, like some people, seem to think they must be dull because they are good. Don't believe them. A half a pound of meat will not go far toward feeding a family of five or six, will it? But mixed with the cereals mentioned, it makes a meat-flavored dish that is hearty and interesting.

Shrimp, Crab or Lobster with Rice

½ cup raw rice
1 cup shell-fish
1 cup milk or stock
1 bay-leaf
1 teaspoon salt
1 onion or garlic clove
¼ teaspoon pepper
2 tablespoons bacon fat

Brown the rice in fat in frying-pan. Stir steadily five minutes. Add the seasonings to liquid and seafood in a baking dish. Put in the browned rice and cover. Bake in a moderate oven (375 degrees) for about forty-five minutes or until liquid is absorbed. Uncover dish, bake for ten minutes or so to dry out and brown if preferred. This will serve four or five persons well. Canned shellfish may be used and are always available and good in flavor and quality.

THE Chinese have been obliged to be masters of economy in regard to foods, but that has not prevented Chinese cookery from becoming famous and being imported by more favored nations. If the curry is not liked, the dish is still delicious with Worcestershire only, for special flavor.

Chinese Curry

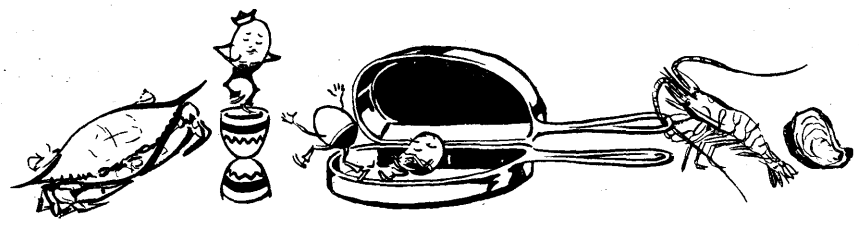
4 large onions
2 tablespoons oil or fat
1 to 3 teaspoons curry powder
1 to 2 tablespoons Worcestershire
3 tablespoons shredded cocoanut
1 large can shrimps (or 2 cups fresh)
1 cup milk
1 tablespoon flour
Salt and cayenne to taste

Slice the onions and cook until yellow in the oil or fat. Stir in the seasonings and cocoanut with the milk, to which has been added the flour, smoothed to a paste. Add the shrimps and cook in a double-boiler or over a low flame for about a half hour.

If preferred, omit the flour and use the yolk of an egg stirred into the sauce about five minutes before it is removed from the fire. Salt and paprika or white pepper may be added to taste; and, speaking of taste, the curry powder and Worcestershire are to be used cautiously, as tastes vary as to the amount of "hotness" that is liked. Use the smaller amounts of curry powder and Worcestershire given, first, and increase to taste.

When well blended, serve in the center of a ring of dry, boiled rice, which may be garnished with strips of bacon. Serves six to eight persons.

Obviously, this is not a dish for the children unless the seasonings are very mild, but it is an extremely economic and savory grown-up dish for a luncheon, evening supper, or dinner. The same recipe may be used, substituting two and a half cups of leftover cooked chicken, lamb, or other seafoods, for the shrimp.



Two Interesting Egg Variations

THE time of year approaches when eggs should be good and economical. They are the best source of vitamin D we have with the exception of fish oils, and how much easier to take!

These two recipes show economical ways of using eggs in combination with other foods. The first one will make a dinner dish and the second is fine for luncheon, supper or breakfast. For supper, the omelet may be turned over with a grating of cheese or a spread of jelly in between, or any leftover cooked vegetables may be placed on the omelet before it is turned. For breakfast, it is better "as is," unless you should have a little minced parsley to add or minced liver or kidney.

Baked Eggs and Rice in Tomato Sauce

1½ cups uncooked rice
3 cups canned tomatoes
1 teaspoon salt
1 bay-leaf
½ chopped onion
3 tablespoons fat
3 tablespoons flour
7 eggs
½ cup grated cheese
1 cup buttered crumbs
6 cloves

Cook the rice in a large quantity of boiling salted water about twenty minutes. Drain, rinse in cold water and place over steam. Prepare a sauce by cooking the tomatoes and seasoning for ten minutes, strain and thicken with the blended fat and flour. Place a layer of rice in a shallow greased baking dish, drop the raw eggs carefully on the rice, pour the hot sauce over the eggs, sprinkle the top with the grated cheese mixed with the bread crumbs, and bake in a moderate oven until the eggs are set. Serve at once. (Sauce may be omitted or served separately if young children are at the table.)

Baked Creamy Omelet

1 cup fine dry bread crumbs
1½ cups milk
6 eggs
1 teaspoon salt
Pepper
1 tablespoon fat

Soak the bread crumbs in the milk. Add the well-beaten eggs, the salt and pepper. Melt the fat in a skillet, add the egg mixture and cook over low flame a few minutes. Bake in a moderate oven about ten minutes or until set. Roll or double over and serve on a hot platter.

THESE recipes will both serve seven people. With the omelet serve peas or string beans, milk for the children or weak cocoa, tea for the grown-ups, and canned or stewed fruit with a cooky for dessert. Stewed tomatoes also go well with this omelet.

With the egg tomato dish, some kind of greens, kale or spinach preferably, whole-wheat bread or toast, milk and tea and baked apple stuffed with raisins for dessert. This supposes that there is raw fruit (tomato or orange juice) and some green salads at one of the other meals to see that vitamin C does not escape you.

Concluded on page 21

Is there any *need* for guessing

. . . . when this quality brand is so easy to get . . . . and so reasonable in price?

Just think *how well,* and how many times DEL MONTE has met your most exacting needs. Think of the great food-producing organization behind it. Think of the millions of women who prefer this label to any other brand.

Think how important it is to us—to *continue* to hold your friendship!

You'll find it pretty hard to discover a single reason for experimenting with any brand that's offered "just as good"!

Especially when DEL MONTE Foods are so reasonable in price! And so easy to get—from any grocer who puts *your* interests first.

YOUR CHANCE *to Save*

DEL MONTE Pineapple prices are lower today than they ever have been. A great opportunity to stock your pantry with this delicious fruit. Buy DEL MONTE Pineapple *Sliced*—for salads and plain desserts; *Crushed*—for pies, cakes, pastries, sundaes, etc.; *Tidbits*—for fruit cups, salads, etc. You're sure of *one* quality—the highest—in *every* DEL MONTE can.

Good Cooks Know THIS SECRET

There's nothing like an attractive salad to make a good dinner taste even *better.* And there's no tastier, more appealing salad than DEL MONTE Asparagus, just served on lettuce with your favorite dressing. Delicious as a hot vegetable, too. Don't miss it!

And remember—DEL MONTE packs both long spears and tips, each in several different thicknesses of stalks. Also Salad Points—for soups, cocktails, etc. Good grocers can supply you.

How about tonight's DESSERT?

Here's a dandy! Place 6 DEL MONTE Peach Halves in a serving dish. Then beat 2 egg yolks with 2 tablespoons sugar and ⅛ teaspoon salt; add 1 cup hot milk, cook in double boiler until thick; cool; add ¼ teaspoon of vanilla; fold in 2 beaten egg whites; pour over peaches, sprinkle with cocoanut or chopped nuts, and serve.

And that is only one of many tempting peach desserts—all right at your fingertips, all sure to be delicious—if you just make sure you have DEL MONTE Peaches or Sliced Peaches on your pantry shelf.

Buy REAL COFFEE FLAVOR!

That's the *biggest* thing DEL MONTE Coffee brings you! *Flavor*—rich and full-bodied. Flavor that comes from the finest coffees, skillfully blended to suit modern tastes. Then—this *finer* flavor is fully protected by DEL MONTE's *super-vacuum* pack.

If you want to be sure of *real coffee flavor,* in every cup—get a can of DEL MONTE Coffee today. You'll taste the difference, right away.

BEATS "*Spring Tonics*"

Leafy greens in the diet, regularly, help keep the system "toned up", health authorities say. DEL MONTE Spinach is one of the finest "greens" you can serve. Carefully sorted leaves—washed clean and free from grit—and canned *fresh,* with all their valuable mineral salts and vitamins. Why not enjoy DEL MONTE Spinach oftener than ever, *right now,* when your diet needs it most!

Easy to serve FRUIT SALAD *this way*

Just get DEL MONTE Fruits for Salad at your grocer's. A wonderful *combination* of DEL MONTE Peaches, Pears, Pineapple, Apricots, and Maraschino type Cherries—all cut up, ready to use. Saves a lot of time and bother. Ideal for fruit punches and fruit cups, too. Call for it by name—DEL MONTE Fruits for Salad.

For "meatless" meals

DEL MONTE Tuna. A real food, nourishing and hearty. Always welcome, too—especially with the youngsters! And so economical, you can afford to enjoy it often. Just see that your grocer supplies DEL MONTE Tuna. Then you know you're getting this deep-sea delicacy at its finest.

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Mrs. FRANCES F. CLEVELAND PRESTON
National President
of
The Needlework Guild
of America

The Needlework Guild Helps in Time of Stress

BY FLORENCE YODER WILSON

THERE are hundreds of thrilling stories, full of heart-throbs, which could be told of how the country faced the winter we have scarcely put behind us, but of them all, none is more thrilling than that of the work done by The Needlework Guild of America. Thousands of people were clothed by this organization which for nearly half a century has quietly plied needle and thread in a service outstanding in the history of America.

With a record of forty-six years of untiring effort behind it, the Guild was not daunted by the prospect of a situation which was cause for the gravest concern. If the total of 1,818,954 new garments collected for 1930 was an increase of 136,746 over the number collected in 1929, was there any reason why any demand for 1931–32 could not be met?

The obvious answer to that question was "none whatever," so from six hundred and sixty-five branches of the Guild, in forty states, came hundreds of thousands of new clothes, many of them made by hand, for distribution to the needy.

Of course this isn't the first time that thimbles, and needles, and thread, and scissors, have stood between men and women and children and want, but it is doubtful that even in the history of the Guild, which has faced more than one depression and panic in the course of its nearly half century of existence, there has been a situation as acute as that which was faced this winter. Nor is the end yet, for here is March, still to face.

But Needlework Guild is mistress of the occasion. With an incredibly simple organization, so loosely held together that it is almost impossible to grasp the significance of its amazing record, headed by women whose names sound like the roster from the pages of a book on American history, hundreds of thousands of garments, of every size, shape and color, for men, women and children, have poured in to the local branches to be distributed through other organizations, and individuals.

IT'S a grand story, too long to be told here in detail, but it should be immortalized. And no small part was played by the junior members. There were 31,141 of them, boys and girls together, who gave 106,252 garments in 1930. Just what the figures will be when the records for 1931–32 are cast up no one can guess. But it is fairly safe to hazard that they will far exceed those for 1930.

And yet, so quietly has this organization moved, there may be some who do not know what it is or how it functions. The requirement for membership is not, as many have supposed, that one necessarily be an expert needlewoman. Indeed, if I may be allowed to give my own opinion, the only great and basic requirement seems to me to be, a desire to serve. There are a few rules to be followed, but further than those, any human being, of any color, creed, sex or age, is eligible.

THE object is to collect and distribute, NEW, plain, suitable garments, to meet the great need of hospitals, homes, and other charities. The annual contribution of two or more new articles of wearing apparel, or household linen, or a donation of money, constitutes membership in a branch. Full directions for forming a branch are to be had by writing the address given at the end of this article.

The whole family can belong. Father can be the one money member, who pays for the small expenses of the group. He buys paper, string, supplies, postage and meets other minor expenses. Mothers and daughters can make their own garments, either by hand or on the sewing-machine. Son can engineer a baseball game, or some other function and earn money, with which new garments can be bought to forward with the others.

Clothing does not necessarily have to be made, at the home, but wherever this is possible it should be done in order that one of the original ideas of the Guild, the value of the personal touch, be carried out.

The Guild is affiliated with the American Red Cross and the General Federation of Women's Clubs, and the Camp Fire Girls of America are affiliated with the Guild. It is a member of the National Conference of Social Work, and of the National Council of Women. The American Guild, founded in 1885 in Philadelphia, Pa., was modeled after the English Guild, which Lady Wolverton established in 1883, in England. To that far-sighted and charming Englishwoman does the Guild owe its simple requirements, and a policy so broad and flexible as to insure a steady growth through its many busy years. To the founder of the American Guild, Mrs. John Wood Stewart, who died only last June, is due credit for incorporating these policies in our own organization.

FOR a close-up picture of the Guild I journeyed to the home of its national president, Mrs. Thomas J. Preston, Jr., the former Mrs. Grover Cleveland, widow of Grover Cleveland, President of the United States. Mrs. Preston, who was Frances Folsom, married Thomas J. Preston, Jr., professor of archeology, in 1913.

The head of the Guild in England is the Queen, and it is both meet and fitting that our national president should be a former First Lady of the Land. The Guild boasts two such first ladies, for Mrs. Theodore Roosevelt, Senior is also an active member, and chairman for the Long Island Branches.

In a great homelike room where more than one easy chair and many books invited one to quiet, and long windows let in the December daylight, Mrs. Preston told me about the work of the Guild. Dignified, and tall, with iron-gray hair, she is still the beautiful Frances Folsom whose loveliness and grace charmed Washington Society of the Eighties and Nineties when she reigned as a bride in the White House. She spoke very rapidly, was full of her subject, and showed herself a master not only of past Guild history, but of future policy as well.

MRS. PRESTON'S interest in the Needlework Guild, and her whole-hearted participation in its activities is in itself a rare tribute to the organization. For once having been the First Lady of the Land, one's duties do not cease with the relinquishment of White House duties to the wife of the incoming president. As the widow of a former President of the United States, Mrs. Preston's duties will not cease while she lives. There are countless organizations to sponsor; charitable institu-

© The Needlework Guild

Girl Scouts at Work on Their Guild Quota

tions ask that she give them her endorsement; functions of all kinds constantly thrust her before the public eye. A careful and discriminating choice of activities is called for. No wonder The Needlework Guild is proud of the fact that two of its most active and valued members are former First Ladies.

Commenting on the powerful yet loosely knit character of the Guild as an organization, I expressed surprise at its astounding vitality, to which Mrs. Preston replied in explanation:

"IT is perhaps because we strive to keep our principles rigid, and our methods flexible. This has been an outstanding feature of the Guild ever since it was founded, for Lady Wolverton in the beginning laid down the few principles which have been our guide down the years. She was far-sighted enough to recognize that a changing world would necessarily call for changing methods. To these changes we have been lenient in our general attitude. But the few principles which she laid down in the beginning, that the garments be new, that they be distributed to the needy, and that the organization have no barrier founded on age, sex, color or creed, have been faithfully adhered to.

"AS a consequence we have grown steadily for almost half a century, I myself have been a member for forty years. And I still delight in contributing my quota of work," she continued. A garnet sweater, still in the knitting was proudly displayed, with the additional information that last year Mrs. Preston produced one a month, and plans to continue to do so, not only to do her bit for the Guild, but also because she likes to work with her hands. As a child she was taught to sew, and as a young girl was very fond of the needle.

"IT is a great relief and comfort to have something to do with one's hands," she said, "not only from the standpoint of the maker, but of the receiver of the gift as well. A special testimonial of service to others follows such an act as sewing or knitting with one's own hands. It is a blessing double in its meaning, and goes far towards spreading the message of human brotherhood.

"For that very reason The Needlework Guild still holds up as one of its chief requests to members that the work be done by individuals with their own hands. I think that this requisite is most important. But right in this instance is the example of our flexibility. Certain of our members find it necessary to give gifts of money. The Boy Scouts, and other junior groups, members of branches in large and busy cities, and others, often cannot send in garments of their own making. With the money they donate ready-made clothing is purchased."

So important a work are these young people doing that they will be given a story all to themselves in a later issue, for Mrs. Preston gave a fascinating and comprehensive review of their work. Her own grandchildren are junior members. This includes two daughters of Esther whom we all remember as still being the only child of a President to be born in the White House. However as they live in England, and belong to the Girl Guides, they belong to the English Guild, of which Queen Mary herself is head.

All of the sixteen grandchildren of Mrs. Theodore Roosevelt, Sr., contribute. The oldest is a director and has a group of fifteen members.

There are nine states which have no branches and with affairs of the nation in so serious a condition many new members are needed. Can't Needlecraft readers do something about this? The Needlework Guild of America fits this magazine devoted to the Home Arts. Formally, and publicly, as a magazine, we apply for a membership. How many of our readers will follow us?

For information on membership in The Needlework Guild of America, Incorporated, address Guild Section, Needlecraft Magazine, Augusta, Maine. No barriers of age, sex, creed or color

Please take note that The Needlework Guild is a charitable organization, and gives out NEW garments to the needy The Guild does not sell needlework

Concluded from page 4

IN 1900, thousands of years after some disaster, perhaps an earthquake, had almost completely obliterated the palaces and labyrinthine storehouses of what were heretofore thought to have been mythical palaces, the buildings of King Minos were found.

The story of these archeological excavations is extremely fascinating. The treasures found proved unmistakably that some of the roots of the Grecian civilization had sprung from this island kingdom, and showed too that Minoan culture could be traced in more than one present-day kingdom and republic.

Mrs. Calucci faithfully copied the outlines and colors of the brilliant frescoes, the sea-horses, the sturgeons, the flying fish, and the Minotaur. The peasants then brought their homespun flax, and dyed it under her direction in the exact colors of the frescoes. On their embroidery looms, they wove in the patterns supplied by Mrs. Calucci.

Get out your geographies and find Crete. Then borrow a book of Grecian myths from the nearest school. Find the story of how Theseus slew the Minotaur, and then study the design which has come to you from half a world and more than three thousand years away. Then remember that it is a piece of needlework, and that as such, it has put you in touch with geography, history, literature, art and archeology.

The custom of sending lists of references used in preparation of articles on foreign countries is discontinued. The next country to be considered will be Poland, in the May issue

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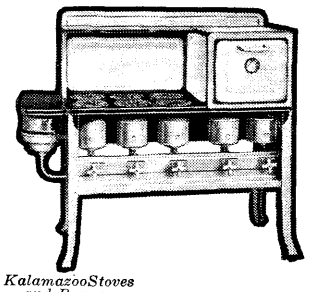

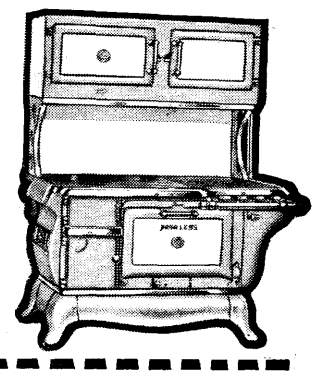

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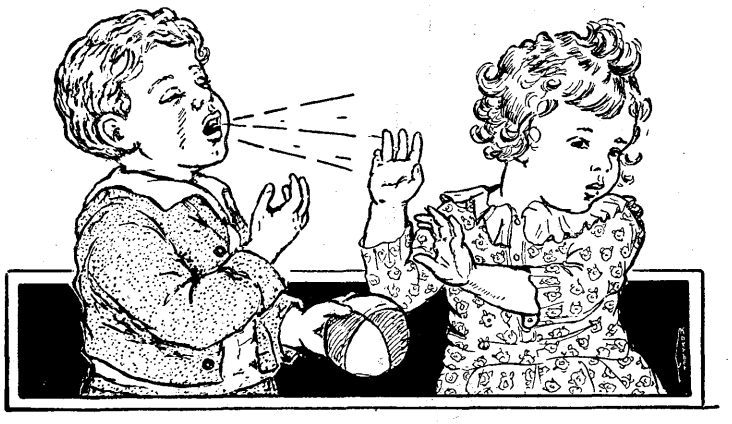
Keeping the Child Well

BY E. WILLIS KOBLER, M. D.

Editor of American Medicine



THE first few years of a child's life is the period during which future good health is provided for through proper care and medical supervision. The child who is correctly fed and whose daily life is properly regulated in such manner that rest, sleep, exercise, play, sunshine, fresh air and correct health habits are all sufficiently well arranged is usually free from illness and disease because of resulting desired growth and development. The most important thing, therefore, is keeping him well and thus preventing illness. In order to do this, it is necessary that repeated examinations by the physician at least every few months, and oftener if required, be made; even though the child is apparently in good health periodic visits to the physician permit of trained observation which may result in the finding of minor things, or defects, which can be remedied before they develop into serious conditions.

It is better to have these examinations made by your family physician who knows the physical individuality of the child from the beginning and who, therefore, is better able to treat any illness, or disease, that may occur. It is unwise to switch to various medical advisors after you have selected a competent one in whom you have confidence.

MANY of the acute illnesses of early childhood are due to improper food and manner of feeding; vomiting, diarrhea and constipation with general symptoms such as fever, pain, loss of appetite, irritability and general discomfort for example, most frequently point to digestive disturbances. Prevention of these troubles depends upon using the right kind of food, in correct quantities and at proper times; all this is, of course, adjusted to the individual child and is governed by weight increase, general good health and development.

Regarding proper digestion and nourishment it is to be borne in mind that the child's food must contain the necessary starches, sugars, proteids, fats, minerals, water, fruits and vitamins; all of these provide definite elements essential to health, growth and development. A lack of any one of these elements, as well as plenty of sunlight and fresh air, tends toward undernourishment and is at the bottom of certain illnesses such as malnutrition and rickets, for example. Improper nourishment with resulting digestive disturbances lowers the physical resistance and renders the child more susceptible to various infections and communicable diseases.

YOUNG children are very susceptible to colds. A cold means a local or general reaction upon the part of the physical make-up to infection, or the entrance of germs into a certain part of the body. A cold in the head or chest for example, with signs such as sneezing, coughing, rapid and difficult breathing, discharge from the nose, watery eyes, snuffles, sore throat, fever and other general reactions, show that germ infection of these parts has taken place. Stomach and bowel trouble may also follow germ entrance into these respective structures.

Colds in children are most frequently caused by direct and indirect contact with adults and others who are suffering with the infection; the active germs, causing the trouble are thus carried to the child who, because of temporary lowered resistance, becomes infected. Anyone suffering from these conditions should be kept strictly away from the baby. Many grown-ups who do not show active symptoms carry the germs in their nose, throat and respiratory organs and by kissing, breathing upon and other close contact, transmit the infecting agents to the infant. Fresh air, sunshine, proper ventilation of the rooms, avoidance of overclothing and the taking of the child into places where there are many people are the best ways of preventing his "catching" cold.

SOME people still think that a baby, or infant, must go through the regular diseases of childhood. By this they probably mean that every child must, as a natural course of events, have the measles, mumps, chicken-pox, whooping cough, etc. And the sooner they have these things — the better! Little do they realize that these so-called children's diseases, trivial as they might seem, are fraught with much danger. There is no real excuse for any child suffering from these affections. Your physician of today, by repeated examinations and constant supervision will instruct you how to keep your child from going through many of these ordeals. There are now definite procedures based upon maintaining the child's physical resistance against infection, which if carried out, will protect him.

YOU have, no doubt, been made familiar with the word "immunization." This simply means the employment of certain procedures which will protect the child from contracting certain diseases. As you know, vaccination against smallpox is an accepted routine measure. Likewise, protection against diphtheria may be carried out.

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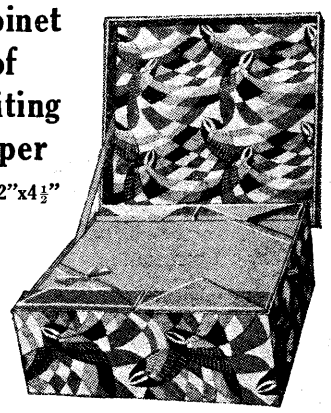

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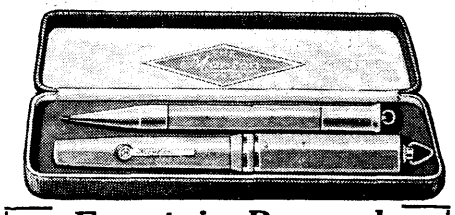

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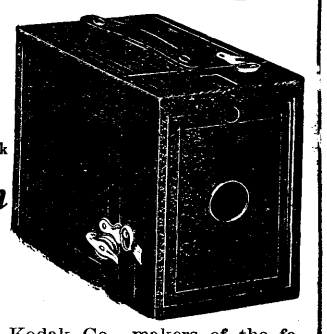

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A Sweater Blouse in Crochet

BY CLARICE DURANT

THE sweater blouse illustrated will find instant favor with every one who appreciates the smartness and economy of the present-day vogue of crocheted and knitted "wearables." It uses an interesting combination of henna and tomato — color choice is, however, a matter of taste — and requires for the 16-year size seven one-ounce balls of henna Shetland floss and three balls of the contrasting shade. A celluloid crochet-hook No. 4 will carry the yarn easily.

WITH the henna make a chain of 94 stitches.

1. Miss 2 st from hook, 1 tr in each of next 2 st, * ch 2, miss 2 st, s c in next st, ch 2, 1 tr in each of next 4 st, repeat from * ending with 2 tr instead of 4 tr. (There will be 13 lace stripes.) Ch 2 to turn at end of every row.
2. One tr in each of 2 tr, * ch 2, 1 s c in 2nd ch st of 2nd 2 ch of last row, ch 2, 1 tr in each of 4 tr, repeat from * ending with 2 tr.

Repeat 2nd row until back measures 11 inches.

For underarm work 1 s c in each of 2 st, ch 2, 1 s c in the 2nd ch st, 1 s c in each of 2 tr, ch 2, work pattern across to the last solid stripe of 4 tr, work only 2 tr on this stripe. Ch 2, turn. To decrease on next row, thread over, draw up a loop in each of the 2 tr at beginning of row, thread over, draw through 3 loops, over, draw through 2 loops; work pattern across, decreasing at other edge in same way.

For the next row, ch 2 to turn, 1 tr in each of 4 tr, work pattern across, ending with 3 tr, over, draw up a loop in the 4th tr and in the top of tr at end of row, work off as a tr, ch 2, turn. Work 1 tr in each of 4 tr, work pattern across. (There will be 16 solid stripes of 4 tr each.) Then work without decrease until 3½ inches above underarm.

Work across row until there are 2 tr in the 3rd solid stripe, decrease 1 st. Turn, ch 2. Decrease, as on armhole, every row at neck edge, keeping armhole edge straight, until there are 2 solid stripes of 4 tr each. Work 5 rows straight. Then begin to increase at neck edge.

1. Work 2 tr in last st at neck edge, turn.
2. Ch 4, 1 s c in 1st tr, ch 2, 1 tr in each of 4 tr, work pattern across.
3. Work the 4th tr in 2nd stripe, ch 2, 1 s c in 2nd st of 4 ch, ch 2, 1 tr in same place with s c.

Continue increasing at neck edge 1 st every row until there are 4 tr in the 3rd solid stripe. This row ends at armhole. Do not break yarn. For the 2nd shoulder, skip 4 solid stripes for back of neck. Join another strand of yarn in 1st tr of the 3rd solid stripe from armhole. Shape to correspond with 1st shoulder, this ends at neck edge. Ch 31, join to 1st st of last row of 1st shoulder. Break this strand of yarn. Take up yarn left at 1st shoulder, and work 4 rows in pattern.

Increase, as at neck, every row each side until there are 2 tr of a solid stripe added. Work 1 row without increase; at end, ch 9 for underarm. Work in pattern across ch and continue across row. Join an extra strand of yarn at top of last row, and ch 7 for other underarm; break this yarn. With the yarn attached continue pattern across the 7 ch. Work in pattern until the front is of same length as back. Do not break yarn. Ch 1, turn.

Work 1 d c in each of the 2 tr, * ch 2, 1 d c in 2nd st of 2nd 2 ch, 1 d c in each of 4 tr, repeat from * across row, ending with 1 d c in each of 2 tr, turn.

For the band:

1. Ch 3, * miss the 1st st, work 1 tr in next st, ch 1, repeat from * across, turn.
2. Ch 3, * 1 tr under 1st 1 ch, ch 1, repeat from * working under every 1 ch, turn.
3. Ch 2, work 2 tr under each 1 ch, turn.
4. Ch 2, work 1 tr in each st, turn.
5. Same as 1st row of band.

Work band on back to correspond.

For the sleeve: With henna make a ch of 38 st.

Work across ch as for 1st row of blouse. Increase, as at neck, each side every row until there are 6 solid stripes and 2 tr of another stripe each side. Ch 9 for underarm, work across ch in pattern, and continue across row; with another length of yarn add ch of 7 st at other side for underarm. Work 6 inches. Work 1 row of d c same as last row on front of blouse. Break yarn.

Join tomato shade, and work like the 1st 2 rows of band. Then ch 2, * 2 tr under each 1 ch for 6 spaces, 1 tr under next 1 ch, repeat from * across. Work 3 rows of tr in tr. Repeat from the 1st row worked in tomato shade, except that in the 3d row you work 2 tr under each 1 ch. Work until there are 5 openwork stripes and 1 row of tr afterward.

For the next row, * work 1 tr, over, draw up a loop in each of the next 2 st and work off as a tr; repeat from *. Work 2 rows of tr. Break yarn.

For the cuff: With henna work 2 rows of openwork (like 1st 2 rows of band), 2 rows of tr, and 1 row openwork. Break yarn. Sew seams.

For the neck band: Beginning at shoulder, with henna work 2 d c in end of each row on neck, 2 d c in the ch of each lace stripe and 1 d c in each tr across front and back of neck, join, and break yarn. Join the tomato shade at the shoulder, ch 2 (with same side of work toward you) and work 1 tr in each st of previous row, join.

3. Ch 3, * miss 1 st, work 1 tr in next, ch 1, repeat from * around, and join to 2nd st of 3 ch.
4. Ch 2, work 1 tr under 1st 1 ch, then 2 tr under each following 1 ch, join.
5. Ch 2, work 1 tr in each st, of previous row, join.
6. Like 3rd row. Break yarn.

For the cord: Measure 6 strands of henna, each strand 2 yards long. Fasten end. Twist tightly, fold double, and make a close knot at end so it cannot untwist. Beginning at the center front, lace the cord in the last row of the neck band. Make a knot at other end of cord. Draw up as tight as desired and tie.

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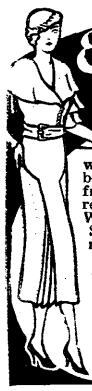

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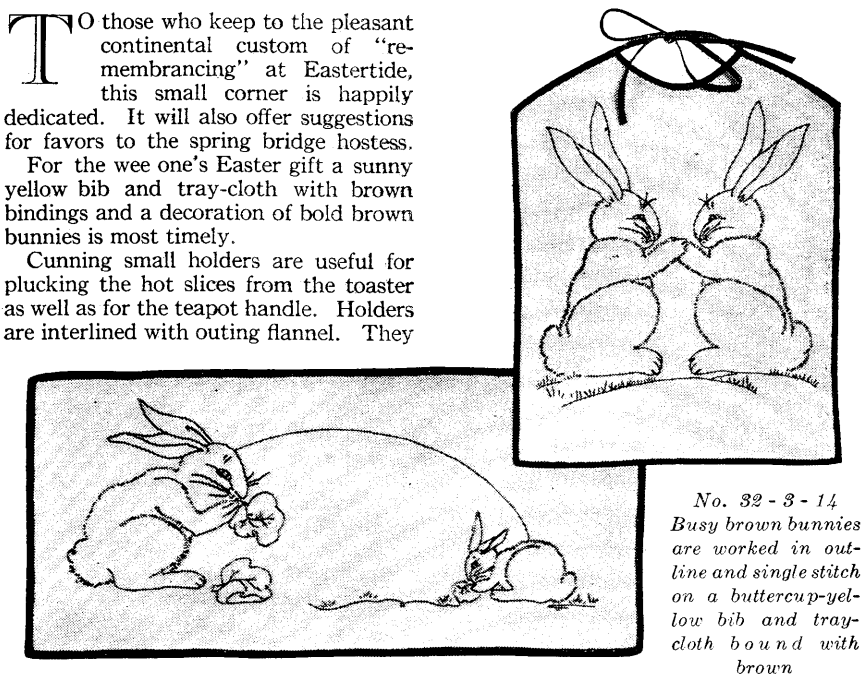
For Easter Greetings

BY LYDIA BRIGHAM

TO those who keep to the pleasant continental custom of "remembrancing" at Eastertide, this small corner is happily dedicated. It will also offer suggestions for favors to the spring bridge hostess.

For the wee one's Easter gift a sunny yellow bib and tray-cloth with brown bindings and a decoration of bold brown bunnies is most timely.

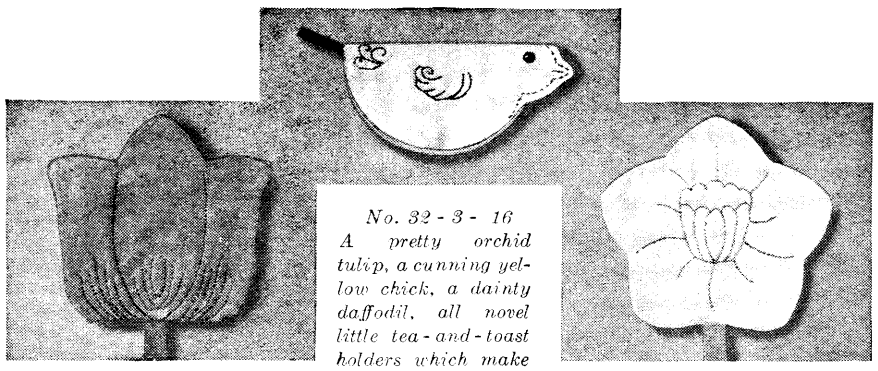
Cunning small holders are useful for plucking the hot slices from the toaster as well as for the teapot handle. Holders are interlined with outing flannel. They are seamed and turned, and quilted with backstitch, using three strands of floss. The chicken has a wise brown eye which is satin-stitched, and after quilting, he is folded and caught together from his crown to his bill. Green hanging loops serve as stems for the flowers, and a brown loop is a feather in the chick's brief tail!



No. 32 - 3 - 14 Busy brown bunnies are worked in outline and single stitch on a buttercup-yellow bib and tray-cloth bound with brown

The "Easter Bonnet" sampler is really an exquisite thing. The colorings are delicate, the stitches familiar — pink satin-stitch roses; bluebells in Beauvais embroidery (that is, filled in with rows of chain stitch); forget-me-nots, crocuses, daffodils, and hyacinths all in satin stitch; tulips in Beauvais; soft green foliage in satin stitch, sometimes voided, sometimes solid. The little lady wears a bouffant spring frock in lavender tints with greens, done in chain stitch with French-knot dots. Her piquant bonnet is filled in with rows of lavender chain stitch and yellow running stitch to simulate straw, and is trimmed with one gay pink rose. Black curls peep from beneath her bonnet, and black mits appear on her tiny hands. Clouds, and the little church landscape are outlined in the pretty pastel tints of spring.

For the lovers of cross-stitch, the "Church Window" sampler is a pleasant prospect in the doing as it does not take long to complete. Shades of green and black make the window arch; sunrise colors appear in the background; tall lilies are done in the Easter purple and lavender shades, and small blossoms are in rose, blue and violet; the lettering is worked in yellow and lavender.

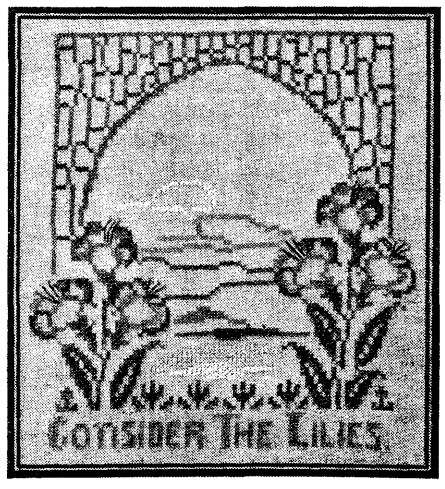


No. 32 - 3 - 15

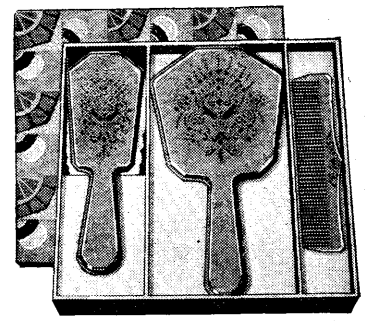
No. 32 - 3 - 16 A pretty orchid tulip, a cunning yellow chick, a dainty daffodil, all novel little tea-and-toast holders which make smart bridge favors

No. 32 - 3 - 17

No. 32 - 3 - 18. The Easter Bonnet



No. 32 - 3 - 19. Church Window



Dainty Toilet Set

Given *for* **Two** *two-year Subscriptions at 50 cents each*

You'll admire the dainty design in which this toilet set is finished. You may have either the delicate rose-tinted back or dainty blue, whichever you prefer. There are three pieces in this set: a mirror, a brush and a comb. The backs are beautifully decorated with the two-tone effect with design in gold. This set is Dupont Viscoloid, and appropriate for traveling bag, overnight case, or a child's set. The mirror with handle measures seven and one-half inches in length and three and one-half inches in width. It has a fine quality glass, nicely silvered. The comb is five and one-quarter inches long and one and one-half inches wide. The brush is six and one-quarter inches long and two and one-quarter inches wide. It has good white bristles. You'll be pleased with it.

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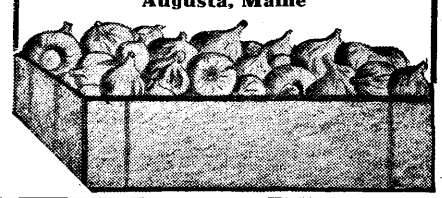

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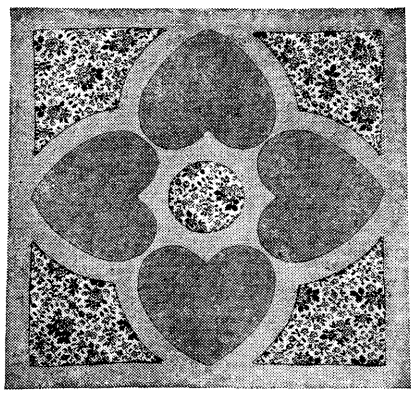
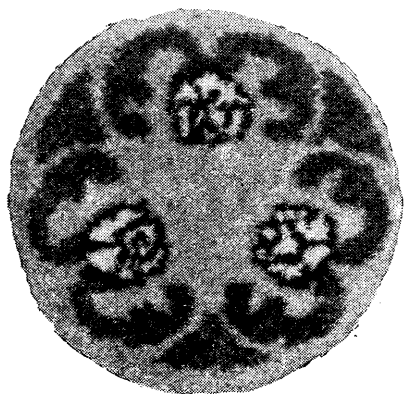


"Hearts and Flowers" Quilt-Block

A "sweetheart" quilt is a dainty thing and will make a priceless possession in the years to come.

No. 29-6-37N. Quilt-Block. Stamped on 12-by-12-inch unbleached muslin, with plain pink and flowered patches for applique. **15 cents.**

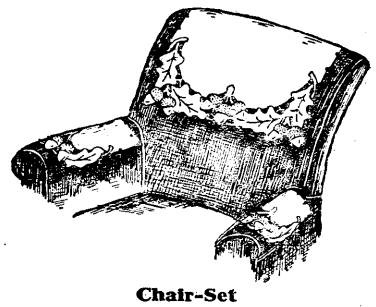


Hooked Table-Mat

Yellow blossoms, accented with black, among brown and green foliage, on a tan background.

No. 4699N. Hooked Table-Mat, (size 10-by-10 inches). Design stamped on natural burlap, **25 cents.**

No. 25N. Rug-hook, 25 cents.

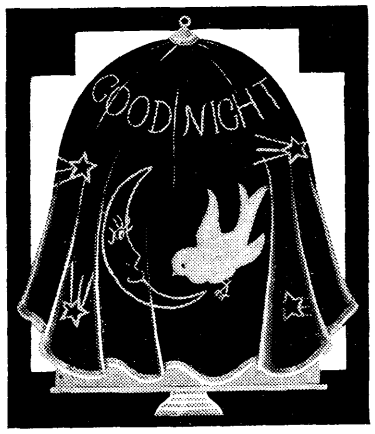


Chair-Set

The design for this rich looking chair-set is stamped on a medium-weight evenly woven tan linen and is to be embroidered in shades of tan and brown.

No. 242N. Chair-Back. Design stamped on tan linen, size 13-by-18 inches, with color-diagram, — **25 cents. Floss to embroider, 10 cents.**

No. 243N. Arm-Rests. Stamped on tan linen (two 9-by-13-inch pieces), with color-diagram,—**25 cents. Floss to embroider, 13 cents.**



No. 342 N. Bird-Cage Cover. Design stamped on black sateen with yellow rayon crepe bird. Patch and padding for bird included with floss and instructions. Price each, **95 cents.**

Send your orders to
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Concluded from page 15

That Sunday Dinner

SOMEWAY, however narrow the margin we do like to make a difference in the holiday food, and every Sunday is a holy-day. The inevitable chicken may be served in economic form if fricasseed and these dumplings added:

Dumplings for Fricassee

2 cups flour
4 teaspoons baking powder
½ cup milk
2 teaspoons butter
2 eggs
½ teaspoon salt

Melt the butter, beat eggs and combine. Sift flour, baking powder and salt and add to the first mixture alternately with the milk. Makes 8 to 10 dumplings.

Have fricassee boiling gently. Drop dough in with tablespoon when chicken is almost done. *Cover closely.* Steam fifteen to twenty minutes. Remove to platter, around chicken. Then thicken and season the gravy, strain some of it over chicken, serving remainder in bowl.

Be careful not to let the chicken scorch during the steaming of the dumplings — I did once! Of course corn-bread sticks or hot biscuits split, may be used instead of the dumplings. Do not have them too large then they will not cook thoroughly without a dangerous amount of heat. The tight covering is also important as the steam must be confined to do its work well.

Rice with a thick stewed tomato sauce is good here — preferably cooking down the tomato with a little butter and seasonings rather than thickening it much. Green peas, an orange-and-nut, or an apple-and-nut salad, and coffee and you have an economic Sunday dinner as the less expensive older, larger fowl may be used.

ONE of the hearty hot desserts that should appear at the end of a light supper or dinner on a windy March day is the Indian pudding. If you want to dress it up a tablespoonful of vanilla ice cream on each portion will do it! It yields to no pudding for combining nutrition, edibility and economy:

Indian Pudding for Six

6 tablespoons corn-meal
4 cups milk, scalded
¼ cup butter
1 cup cold milk
¾ cup molasses
1 teaspoon salt
¾ teaspoon cinnamon
3 eggs beaten

Add the corn-meal gradually to the hot milk in top of double-boiler and cook over hot water for twenty minutes. Add all seasonings and liquids with the butter and when well blended pour over the beaten eggs, stirring it steadily. Bake in a pudding dish (placed in a pan of hot water) for about an hour and a quarter, using a moderate oven as you would for a custard. Preferably serve hot. Whipped cream slightly sweetened and flavored delicately with orange extract, will not go amiss. Also, to add to the convenience and economy, you may use two cups of unsweetened evaporated milk and two of water for the hot milk, and margarine instead of butter. Half a cup of raisins might be added, too.

Banzai! Bananas

BANANAS are another ever-present source of a rare combination of vitamins, minerals and energy (measured in calories) all at once. Most fruits and vegetables that give these health factors are a bit thin and unsatisfying as to energy. None of us is equally good at everything. But the banana does an excellent all-round job, is always with us in its own sanitary package (with no extra cost), and is cheap. Why not use it in many ways, and as real food, not as an extra?

Put it in the cereal bowl, especially with uncooked flakes or shredded wheat, to be eaten with top milk; put it in whole-wheat sandwiches with peanut butter; with lettuce and lemon juice; or with a spread of mayonnaise; put it in salads and fruit cups.

ADDED to orange or lemon or lime gelatin with apricots or peaches, you have a fine dessert; or to tapioca; or slice into the soft boiled custard. Raw, you get all the vitamin C value, but baked it retains all other values, is easier of digestion, and serves many purposes as well as variety. Remove one side of skin and bake in a hot oven for ten to fifteen minutes, according to ripeness of fruit. With bacon or jelly, toast and hot cocoa or milk, there is luncheon or supper. The children will always welcome bananas for an after-school snack. For eating raw, they should be spotted with brown, you know; plain yellow skin is best for cooking.

Here is a thought or two on banana cookery, including one of the cheapest and best flavored of home-made ice creams, for the season before fresh fruits arrive.

Banana Ice Cream

½ cup sugar
¼ teaspoon salt
2 tablespoons lemon juice
½ cup banana pulp
1½ cups light cream or evaporated milk
Ice and salt

Add all seasonings to the banana pulp and mix well (some like a few drops of almond extract, one-half teaspoon vanilla, or one teaspoon orange extract). Stir in the cream or unsweetened evaporated milk and freeze slowly, using eight parts of ice to one of salt. (To freeze in the electrical refrigerator drawer, add one teaspoon of gelatin, soaked in a tablespoon of cold water and dissolved over hot water, and allow four hours or more for freezing.) Yields four to six portions; serve with sponge cake or cookies.

For a quick dessert, split a fully ripe banana lengthwise, spread with a tart red jelly, put together and sprinkle with crushed nuts and lemon or orange juice, or top with sweetened whipped cream and three red cherries. This will delight folks young and old, is wholesome, and saves the cook all sorts of time, trouble and uncertainty. It can be prepared quickly to furbish up a dinner for a last-minute guest. It should chill in the refrigerator at least during dinner.

A NURSERY dessert that will win applause consists of half-inch bread with crusts removed, spread with butter, covered with sliced bananas sprinkled with sugar and orange juice, and browned slightly under the broiler.

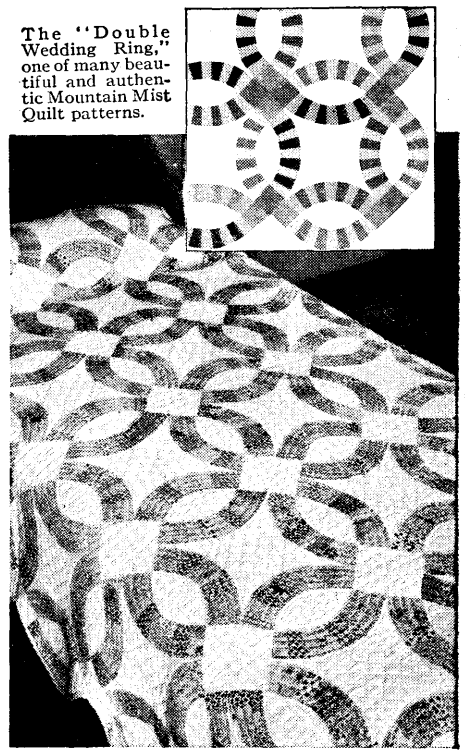
The following combination gives a new flair to an old favorite:

Banana Rice Bavarian Cream

1 level tablespoon gelatin
½ cup cold water
¼ cup sugar
¼ teaspoon salt
1 cup cooked rice
1 cup cream
1 teaspoon vanilla
½ cup banana pulp
1 tablespoon lemon juice

Soak gelatin in cold water and dissolve over hot water. Combine with hot cooked rice, flavorings and banana. Mix well and when cool, and beginning to thicken, fold in the whipped cream (or whipped evaporated milk). Turn into a wet mold or individual cups and when firm unmold and serve with a fruit sauce. Canned apricots or raspberries are especially good or whipped cream flavored delicately with sugar and grated orange peel or juice.

A fine fruit to lean on heavily in March is the stalwart banana!



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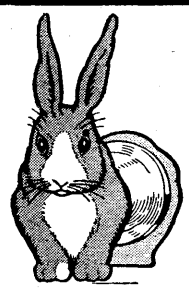
ANY CHILD CAN MAKE THIS BUNNY
and his 5 little animal friends



This Bunny has a family tree
Of marvelous gen-til-i-ty;
He proudly claims—though others can't—
The Easter Bunny as his Aunt!
He's tired of chicks and Easter eggs,
To be a SPOOL PET now, he begs.
The spool to use, Bob Bunny notes,
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Send Coupon

More than 300,000 boys and girls have already sent for these clever spool toys and have had great fun making them and playing with them. The set of 6 includes Bob Bunny, Kitty Cat, Puppy Dog, the Pony, Clara Cow and Pete Pig. To get them all, simply send 5¢ with coupon. (Let us include a copy of "Sewing Secrets." See offer in coupon.)

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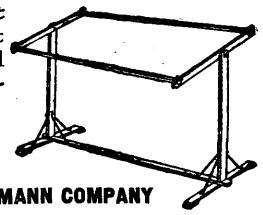

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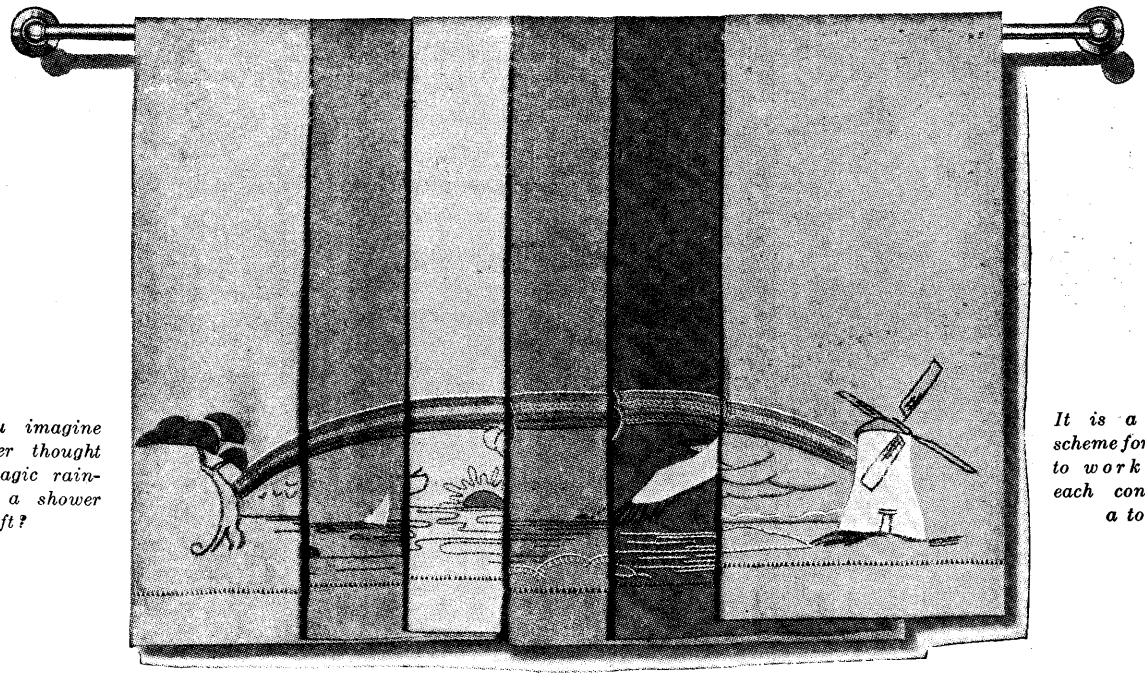


Can you imagine a happier thought than a magic rainbow for a shower gift?

It is a clever scheme for six girls to work together, each contributing a towel

A Rainbow Towel Shower

BY EVELINE JOHNSON

SIX dainty linen towels in rainbow tints—rosy pink, deep peach, sunny yellow, spring green, clear blue and lavender — each one bearing its own bit of rainbow and a sea vista, each perfect and lovely in itself—but each contributing its bit to make the whole rainbow arch complete when the towels are folded and hung together on the rack. It takes but an afternoon or evening to embroider one of the small seascapes, and it is fun to see how cunningly they match up. A very delightful shower party can be built up around the rainbow idea, if a group cared to carry it out.

Incidentally a rainbow set of towels will ensemble well with almost any bathroom color-scheme. At least one of the towels will usually pick up the dominant color note, and the rest will bring a delicate blending of the whole spectrum to give contrast and interest.

A WORD about methods employed by our rainbow makers may not come amiss—fairy folk may use a different magic, but we use a needle to paint ours! The stitchery is all of the simplest, outlining, blanket stitch, running stitch, single stitch and chain stitch, the latter being used for the rows of color in the rainbow. There is a touch of applique on each towel. This is applied with a single thread of matching color. Three threads of stranded floss are used for the embroidery except where a small detail requires but two threads.

THE little seascapes on the towels take you from the northern shores to the tropics. On the rose-pink towel a scrap of green applique is used for the tree foliage and brown outlining for the trunk. The blue of the blanket-stitched clouds is reflected in the blue of the outlined sea.

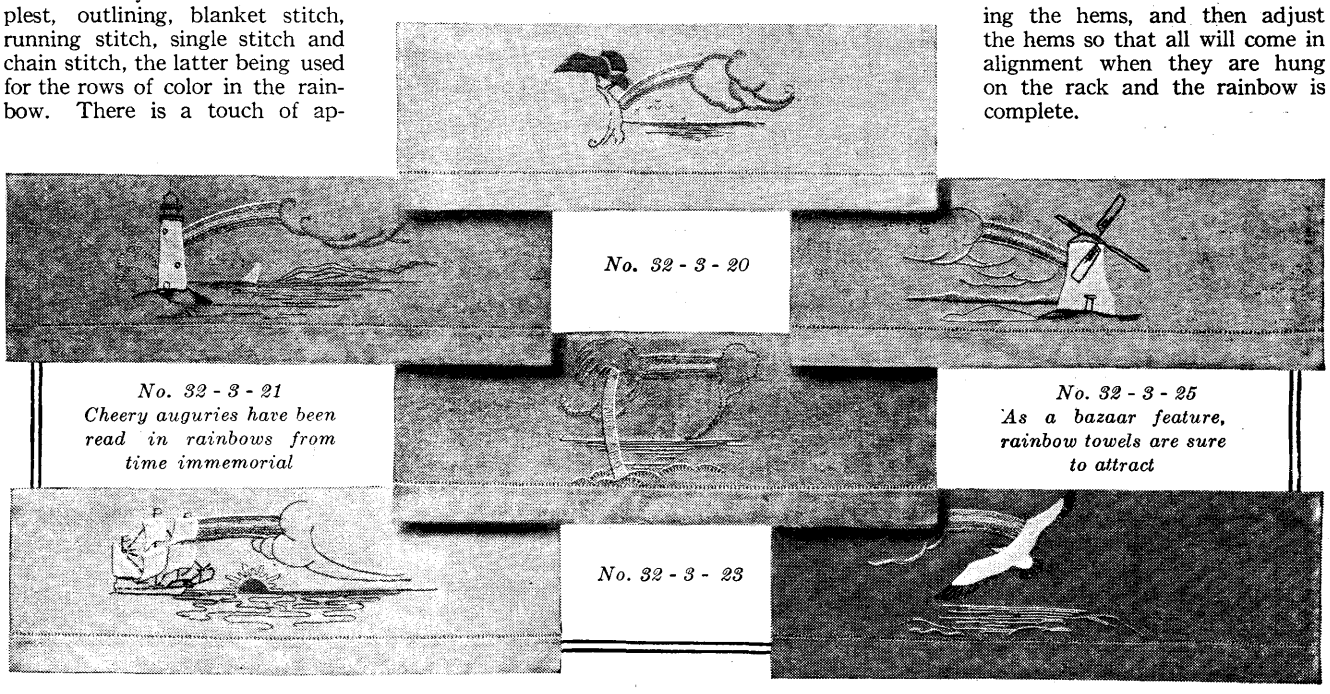
A tall white lighthouse in applique dominates the picture on the peach-colored towel, and touches of black pick out the details. Green trees and blue clouds are both blanket-stitched; brown cliffs, blue water, and purple hills in the distance are all outlined.

White sails in applique, a black hull and rigging in running stitch and outline, make a ship picture for the gay yellow towel. The sun is a tiny patch of orange and its outlined rays are reflected in the midst of the blue water.

One slender tropic palm is the center of interest on the green towel. The orange trunk is a bit of applique, the feathery fronds are outlined with green. Green blanket stitch makes the grassy foreground, and blue blanket stitch the fleecy clouds. The blue and purple shadowed waters are outlined. The smudge of black smoke from the tiny tramp steamer on the horizon is worked with short running stitches in black.

A great white gull spreads its wings over the green sea on the blue towel. The gull is done in applique with touches of black stitchery. The sea, the brown rocks, and the blue clouds are all outlined. On the lavender towel the white windmill is appliqued and its "wings" and details worked in black outline and single stitches. Blue clouds, brown rocks, and green hills are outlined. If you like, it is rather effective to satin-stitch the tree-clad hills in the distance.

WE like to hemstitch our towels by hand, using a strand of matching embroidery floss for the work. One-inch hems are about right for eighteen-inch towels. If you are making a whole rainbow set, it is an excellent idea to match the rainbow sections before turning the hems, and then adjust the hems so that all will come in alignment when they are hung on the rack and the rainbow is complete.



No. 32 - 3 - 20

No. 32 - 3 - 21
Cheery auguries have been read in rainbows from time immemorial

No. 32 - 3 - 25
As a bazaar feature, rainbow towels are sure to attract

No. 32 - 3 - 23

No. 32 - 3 - 22

No. 32 - 3 - 24

What Other Needleworkers Have Found Out

HAVING just finished reading a suggestion about using discarded stockings in rug-making, given by one of our needleworkers, I should like to have my "say" on the subject. Two years ago I crocheted an oval rug, of stockings, and at that time was very proud of it; but I have found a way to use them which is much more fascinating. First, in preparing your material for working, I suggest opening the hem; then slip the stocking over a rolling-pin or something that will serve the purpose, the top or open end toward the left, and as you cut with your right hand, push and pull the rolling-pin on your lap with the left. This method is not hard on the hands, and the strips can be cut quickly and kept more uniform. I hooked my last rug instead of crocheting it, and like it much better. A piece of burlap is needed, any size desired — my rug is thirty-six by fifty-four inches. I made a modernistic design, using a piece of cardboard the shape of a scalene-triangle, four by six by eight inches; one stocking, top and all, will fill a space of that size. Take the bit of cardboard and begin marking off, making the triangles fit together as best you can; in some places the shape may have to be varied slightly. I first outlined the design with black; then took light stockings, dyed them green, rose, yellow and blue, and these with the natural shades of tan, brown, white and gray, with black, gave me a good variety. Beginning the hooking along the side of the black outline, I worked toward the center of space, dividing the colors around as evenly as possible. There is really no set rule to follow, but the work is fascinating and the result will surprise you. One of my friends said, "At a distance it looks like marble!" and another declared it resembled a big spider-web! The last remark gave me an idea which I intend to try later. My reason for choosing designs of this character is that one has so many shades, and only a small quantity of each. Silk underwear and jersey will work in well with stockings. — *Mrs. C. M. Swope, Ohio.*

I HAVE just finished some vases that are very pretty, and as I have never seen any like them it occurs to me that other readers may like to have the idea passed on — in accordance with Needlecraft's delightful habit of "sharing." The materials I used are to be found in nearly every home, odd-shaped bottles, a box of colored crayons, any color of enamel that one has or likes, and a small amount of shellac. The first step is to paint the rim around the top of the bottle with enamel — I used bright red. After this was thoroughly dry, I filled the bottle with hot water, took one of the crayons and began coloring it in spots, using various colors to fill in the spaces, and taking care to cover all the bottle. The heat from the water melts the crayons and causes them to blend in a lovely way. In working with the crayons I found that I could put on a very heavy coat; as the bottle cools, the color seems to be baked on. When the surface was thoroughly dry, I gave the entire bottle a coat of shellac. My experimenting has resulted in a number of lovely vases at practically no cost, and I am sure most women will find the work very fascinating. Colors and designs may, of course, be varied to suit the individual taste, and there is abundant opportunity for the exercise of artistic talent. — *Mrs. E. H. Taylor, Texas.*

MAY I, perhaps, throw a little new light on a delightful old story by giving some instructions concerning cut-work? They came direct from an Italian woman who spent many years in her own country doing this beautiful work, and I would like to pass them on to Needlecraft friends. First, pad all outlines with a running stitch, being careful not to draw it too tightly, and using two-ply darning-cotton; run three rows of this padding. Next put in all bars, using two threads on each side of the bar, and fill in by weaving under two threads and over two, back and forth, closely; this makes both sides alike, and the weaving is more attractive, I think, than either the wrapped or buttonholed bars. Now commence cutting along the edge of the padded lines, not too closely, and buttonhole over the cut edge, having the purling come on the inside, next to the space, thereby covering any fraying. Do the cutting very little in advance. Work done in this way can be judged for workmanship as well as beauty of design. Practise is all that is needed. — *Mrs. B. M., Oregon.*

PERHAPS other needleworkers will be interested in knowing that they can keep their embroidery boxes always in order by cutting the skeins of floss through, making eight or nine threads of convenient length; then take empty spools and wrap each six-strand length on one by itself. They can then be split or divided just as one requires, without the least trouble. I also take the paper from the end of the spool and mark on the color-number and brand of floss. Each spool can be used for the same floss time and again, and by thus marking it you will not forget the number and kind, even though you do lose the floss label; and the spools can be carried in work-box or bag with no danger of getting tangled. — *Mrs. Carrie Brinkman, Ohio.*

WE literally live on the porch of our cottage in summer, fitting it up as a sort of general reception room with the simplest things, but attractive and homelike, and which we are not afraid of spoiling. There is a table-cover of colored burlap, with a border in cross-stitch, done in natural raffia; natural burlap might be worked with dyed raffia. As a finish a fringe of the same raffia can be made by cutting it in equal lengths and drawing them into the edge with a crochet-hook, and knotting or tying them, or a little edge of shells or scallops can be crocheted.—*Mrs. R. C. W., Rhode Island.*

A GREAT convenience for your work-bag, especially one in which you keep your embroidery materials or implements, is a large cork such as is used for bottles or jugs. The points of embroidery scissors, stiletto or other pointed implements can be stuck into it, thus protecting them, also your bag and work from punctures. By the way I have a pair of curved or manicure scissors for cutting out scallops, and find I can do this work far more quickly and easily than with ordinary scissors. — *Marian Landers, Maryland.*

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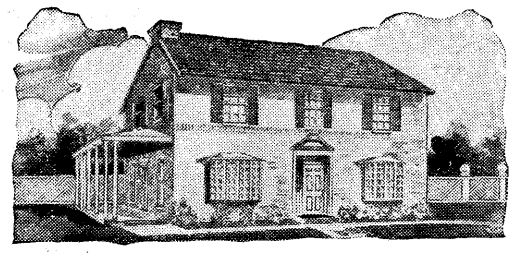

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$100.00 EXTRA FOR PROMPTNESS

We want a suitable name for this house real quickly and will pay the winner an extra $100.00 just for PROMPTNESS providing suggestion is sent within three (3) days after this announcement is read. Rush your suggestion TODAY—QUICK. The very name you have in mind may bring you a permanent cash income of $100.00 A YEAR FOR LIFE and $100.00 extra besides for PROMPTNESS in sending it in.

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Positively nothing else is required of you to win $100.00 cash now and $100.00 cash each and every year for life—just suggest the most suitable name—that's all. This offer is open to every one excepting members of this firm, its employees and relatives. Each participant may send only one name. Sending two or more names will cause all names submitted by that person to be thrown out. Contest closes April 30th, 1932. Should two or more persons submit equally suitable names for this house the full amount of the prize offered will be paid to each one so tying. And the $100.00 cash for promptness also will be paid to each winner providing suggestion is mailed within three (3) days after this announcement is read.

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We just recently paid Mrs. Allia Francis, Route 6, Box 439, Bakersfield, California, $100.00 and put her on our books to receive $100.00 EACH AND EVERY YEAR FOR THE REST OF HER LIFE for sending us the most suitable name for a house. You may be the next. You risk nothing. It costs you nothing. Just think how nice it would be to receive $100.00 each year for the rest of your life. Maybe you have the most suitable name right on the tip of your tongue this minute. Don't delay sending it in.

ANY EASY NAME MAY WIN

Rush your suggestion TODAY regardless of what it is. Any easy, simple name may win. $100.00 each and every year for life and $100.00 cash for PROMPTNESS may be yours if you hurry. A postal card will do. Just say, "I suggest.....as a name for your beautiful house."

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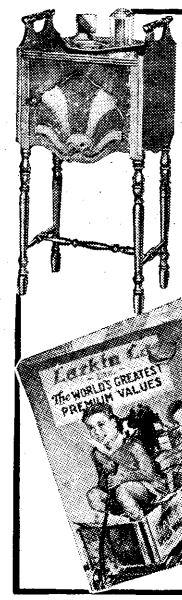

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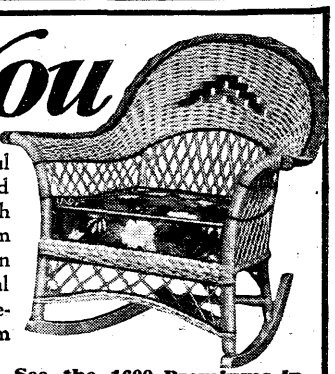

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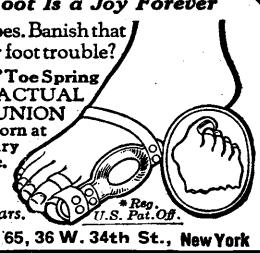

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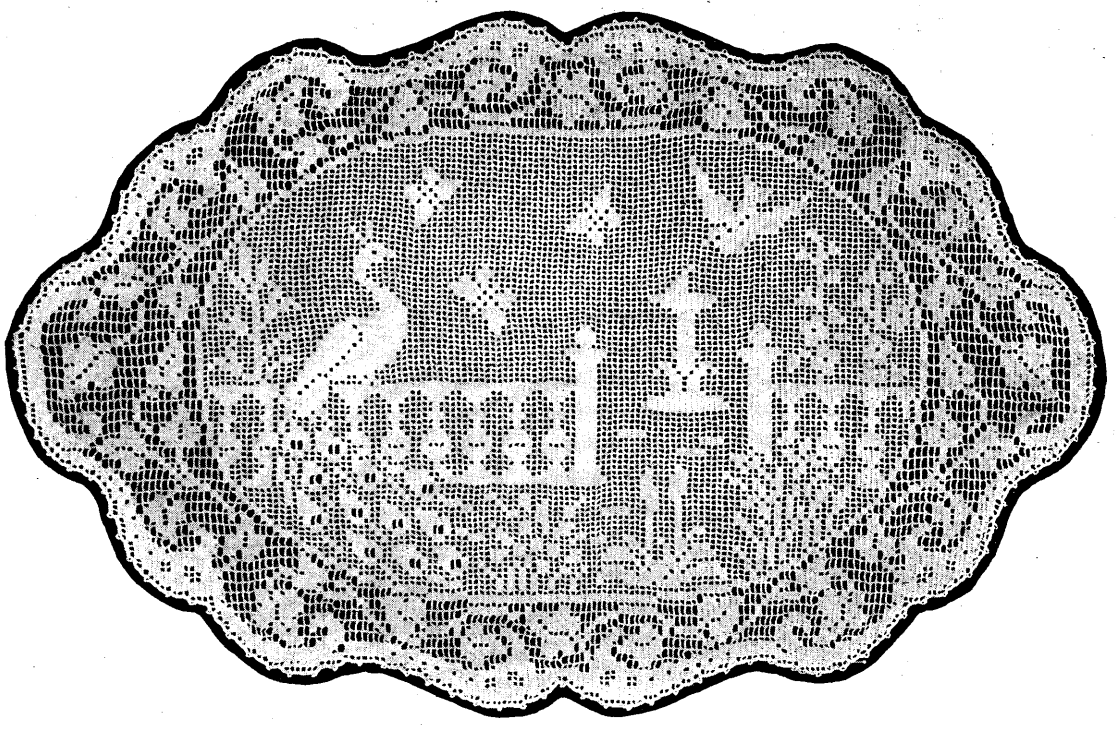
Garden Scene in Crochet

A Graceful Design

BY

MARY CARD



No. 108 C. Centerpiece

THIS realistic garden scene featuring the stately peacock is arranged for an oblong centerpiece or tray cover. Worked in thread giving a little more than nine spaces to the inch, the finished piece will measure about twenty by thirteen inches. Number 100 crochet-cotton and a size 14 hook — with firm, even work — should produce this result. For a larger piece use heavier working material, but work closely for best effect.

Frequent widening is necessary in the shaping of the piece. To widen one space at the beginning of a row, chain 7, treble in 8th stitch from needle; to widen two spaces, chain 10, treble in 8th stitch from needle, chain 2, miss 2, treble in next; three spaces require a chain of 13 stitches and four spaces require 16 chain. To add one space at the end of a row where there is nothing to work into, chain 2, triple treble (thread over needle three times) into the same stitch that last treble was taken into; to add other spaces, chain 2, and put triple treble into the middle twist of previous triple treble.

To narrow at the beginning of a row, slip-stitch over the required number of spaces. At the end of a row the narrowing meshes should be left unworked.

BEGIN with a chain of 41 stitches.

1. Tr in 8th st from needle for first sp, 11 more sp (of ch 2, miss 2, tr in next).
2. Widen 4 sp, 37 tr, widen 4 sp.
3. Widen 2 sp, 61 tr, widen 2 sp.
4. Widen 2 sp, 73 tr, widen 2 sp.
5. Widen 1 sp, 19 tr, 8 bars or open lct (of ch 5, miss 5, tr in next), 19 tr, widen 1 sp.
6. Widen 1 sp, 4 tr, 1 sp, 10 tr, 10 bars, 10 tr, 1 sp, 4 tr, widen 1 sp.
7. Widen 1 sp, 4 tr, 1 sp, 10 tr, 1 sp, 7 bars, 4 tr, 1 sp, 2 bars, 1 sp, 10 tr, 1 sp, 4 tr, widen 1 sp.
8. One sp, 4 tr, 1 sp, 7 tr, 3 bars, 1 sp, 16 tr, 1 sp, 10 tr, 4 bars, 7 tr, 1 sp, 4 tr, 1 sp.
9. Widen 1 sp, 7 tr, 1 sp, 7 tr, 4 bars, 10 tr, (1 sp, 7 tr) twice, 1 sp, 3 bars, 7 tr, 1 sp, 7 tr, widen 1 sp.
10. (One sp, 7 tr) twice, 1 bar, 1 sp, 4 tr, 2 bars, 7 tr, 1 sp, 13 tr, 1 sp, 2 bars, 4 tr, 1 sp, 1 bar, (7 tr, 1 sp) twice.
11. (Seven tr, 1 bar) 3 times, 1 sp, 16 tr, 1 sp, 10 tr, 2 bars, 7 tr, (1 bar, 7 tr) twice, widen 1 sp.
12. One sp, 7 tr, 1 bar, 1 sp, 16 tr, 3 bars, 7 tr, 1 sp, 13 tr, 1 sp, 1 bar, 16 tr, 1 sp, 1 bar, 7 tr, widen 1 sp.
13. Widen 1 sp, 7 tr, 1 bar, 4 tr, 1 bar, 10 tr, 1 sp, 2 bars, 1 sp, 4 tr, 1 sp, 13 tr, 1 sp, 2 bars, 1 sp, 10 tr, 1 bar, 4 tr, 1 bar, 7 tr, widen 1 sp.
14. Widen 1 sp, 7 tr, 1 bar, 1 sp, 7 tr, 1 sp, 4 bars, 1 sp, 16 tr, 1 sp, 4 tr, 4 bars, 1 sp, 7 tr, 1 sp, 1 bar, 7 tr, widen 1 sp.
15. Widen 2 sp, 4 tr, 1 sp, 4 tr, 1 bar, 10 tr, 1 sp, 4 bars, 4 tr, 1 sp, 16 tr, 1 sp, 4 bars, 1 sp, 10 tr, 1 bar, 4 tr, 1 sp, 4 tr, widen 2 sp.
16. Widen 3 sp, 13 tr, 1 sp, 1 bar, (4 tr, 1 sp) twice, 6 bars, 7 tr, 1 sp, 4 tr, 4 bars, (1 sp, 4 tr) twice, 1 bar, 1 sp, 13 tr, widen 3 sp.
17. Widen 4 sp, 13 tr, 1 sp, 4 tr, 1 bar, (10 tr, 1 sp) twice, 2 bars, 1 sp, 4 tr, 7 bars, (1 sp, 10 tr) twice, 1 bar, 4 tr, 1 sp, 13 tr, widen 4 sp.
18. Widen 3 sp, 19 tr, 1 sp, 7 tr, 1 sp, 1 bar, (10 tr, 1 sp) twice, 7 bars, 1 sp, 4 tr, 2 bars, (1 sp, 10 tr) twice, 1 bar, 1 sp, 7 tr, 1 sp, 19 tr, widen 3 sp.
19. Widen 2 sp, 10 tr, 1 sp, 7 tr, 1 sp, 10 tr, 1 sp, 2 bars, 7 tr, 1 sp, 10 tr, 2 bars, 1 sp, 4 tr, 6 bars, 13 tr, 1 bar, 10 tr, 1 sp, 7 tr, 2 bars, 1 sp, 10 tr, 1 sp, 7 tr, 1 sp, 10 tr, widen 2 sp.
20. Widen 1 sp, 28 tr, 5 bars, 10 tr, 1 bar, 4 tr, 2 bars, 4 tr, 1 sp, 5 bars, 1 sp, 13 tr, 1 bar, 7 tr, 1 sp, 5 bars, 28 tr, widen 1 sp.

Occasional narrowings begin with the 50th row, and at the other end of the piece the work is narrowed the same number of spaces row by row that were widened in the first part.

When the filet is finished work all around the piece with double crochets, putting 3 in each space and a picot of 6 chain after every 6th double crochet.

Explanation of Stitches

Chain (ch). Make a slip knot on the needle, put the thread over the hook and draw it through the loop on the needle.

Single Crochet (s c). (Also called slip stitch.) Having a stitch on the needle, insert the hook in the work, put the thread over the hook, and draw through the work and the stitch on the needle at the same time. These slip stitches are generally used to pass from one part of the work to another without breaking the thread, and to join one part to another.

Double Crochet (d c). With a stitch on the needle, insert hook in the work, thread over the hook, draw it through the work only, thread over again, draw it through both the stitches on the needle.

Treble Crochet (tr). With a stitch on the needle, put the thread over the hook, insert the hook in the work, thread over hook, draw through, thread over hook, draw through two of the three stitches on the needle, thread over again, draw through remaining two stitches.

Double Treble (d tr). Thread over twice, hook in work, thread over hook, draw through the work, making four stitches on the needle, (thread over and draw through two) three times.

Triple Treble (t tr). Thread over three times, hook in work, thread over hook, draw through the work, making five stitches on the needle. Work off the stitches two at a time.

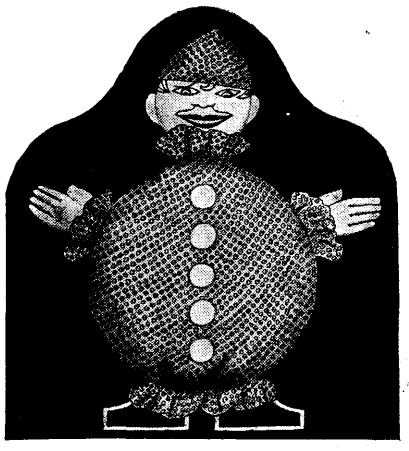
Space (sp) in filet-crochet. Open squares or meshes formed by: chain 2, miss 2, treble in next stitch.

Lacet (lct). A fancy network often introduced into filet-patterns, to give variety, or to pick out parts of the design.

Open Lacet or Bar. Chain 5, miss 5 stitches, treble in next.

Close Lacet. Chain 3, miss 2, double crochet in next, chain 3, miss 2, treble in next.

Popular with Young and Old



A Jolly Pillow

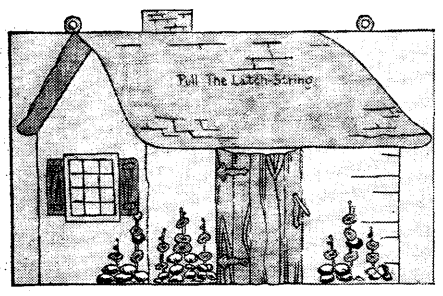
A clever clown cushion with floppy head, hands and feet. His pillowy personality provides a soft spot in a hard world.

No. 29-5-1 N. Pillow (size 14 inches). Stamped red figured chintz, unbleached cotton, black sateen, embroidery-floss, and instructions for making, **45 cents.**

This One for Dad

A particularly peaceful production done in sateen applique with details in simple stitchery.

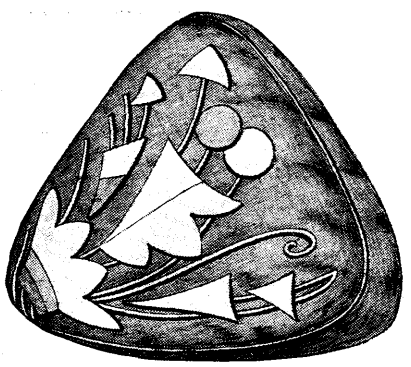
No. 29-5-2 N. Pillow (14 inches). Stamped blue sateen, with sateen patches and embroidery-floss, **45 cents.**



Paper and Twine Pocket

A little home for all the wrapping paper one saves — and such an amusing twine pocket in the trick door where you pull the hospitable latch-string when bundle tying is in order.

No. 29-2-45 N. Paper and Twine Pocket. (15½ by 25½ inches.) Stamped flat on unbleached muslin, blue chambray patches, bone rings, and complete instructions for making, **35 cents.** Floss to embroider, **15 cents.**



A Living-Room Pillow

The colorful felts on this black sateen pillow offer wonderfully rich color possibilities. The patches should be caught on with tiny stitches in self-color. The outlined stems are done with six strands of floss.

No. 29-2-10 N. Pillow. (Size 16 by 17 inches.) Stamped black sateen top, plain back, colored felt applique patches, black sateen cording and embroidery-floss, **90 cents.**

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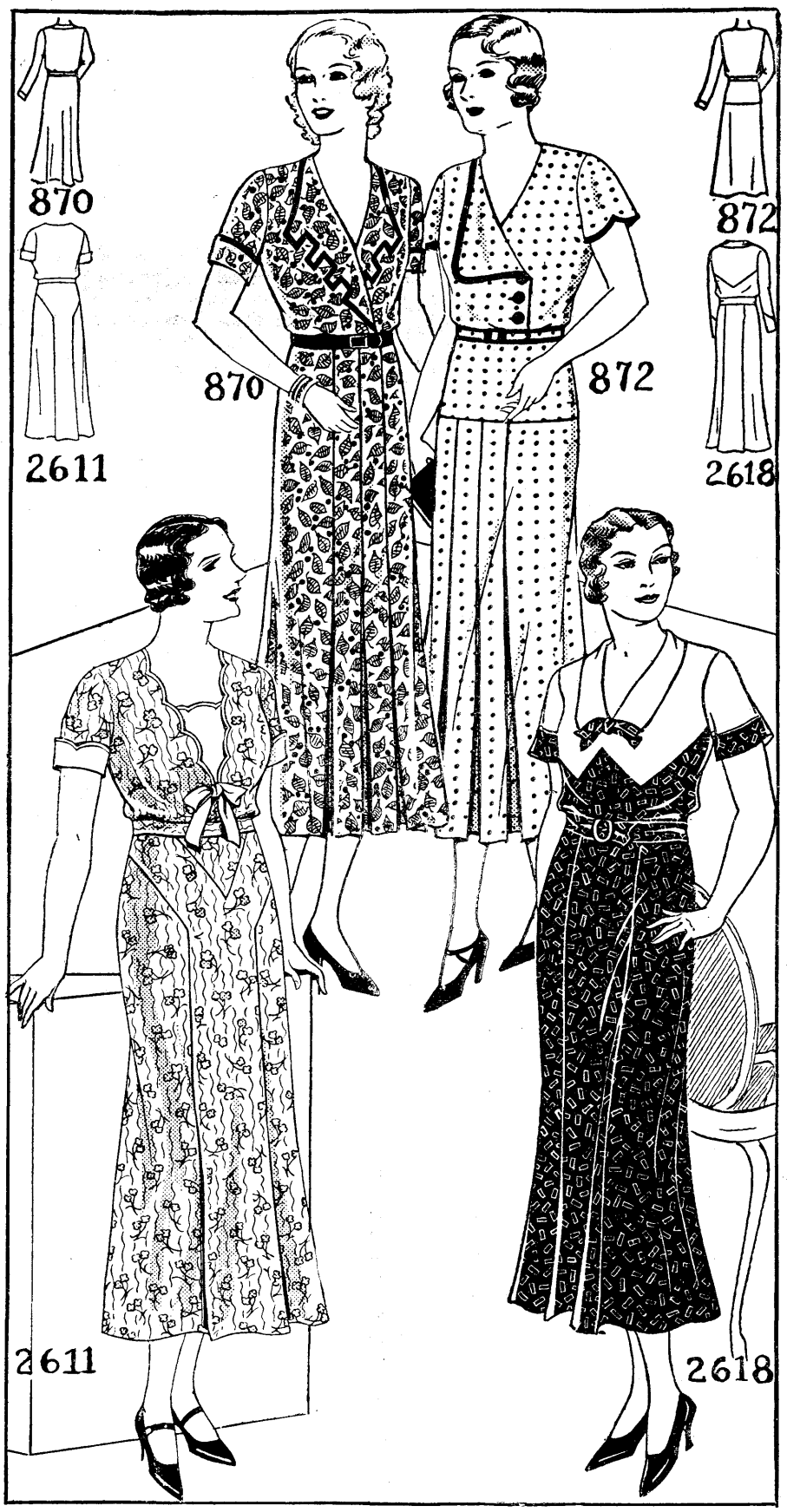

Extremely Flattering

THE dress, No. 870, is designed for 16, 18 and 20 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 3½ yards of 39-inch material, with 3 yards of binding.

For Mornings

THE dress, No. 2611, is designed for 36, 38, 40, 42, 44 and 46 inches bust-measure. To make the dress in the 36-inch size will require 3½ yards of 39-inch material, with ⅜ yard of 35-inch contrasting goods, and 3½ yards of binding.

Attractive Home Frock

THE dress, No. 872, is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make the dress in the 36-inch size will require 3⅝ yards of 39-inch material, with 3¾ yards of binding.

Charming Day Dress

THE dress, No. 2618, is designed for 36, 38, 40, 42, 44, 46, 48 and 50 inches bust-measure. To make the dress in the 36-inch size will require 2⅝ yards of 39-inch material, with 1¼ yards of 35-inch contrasting goods.

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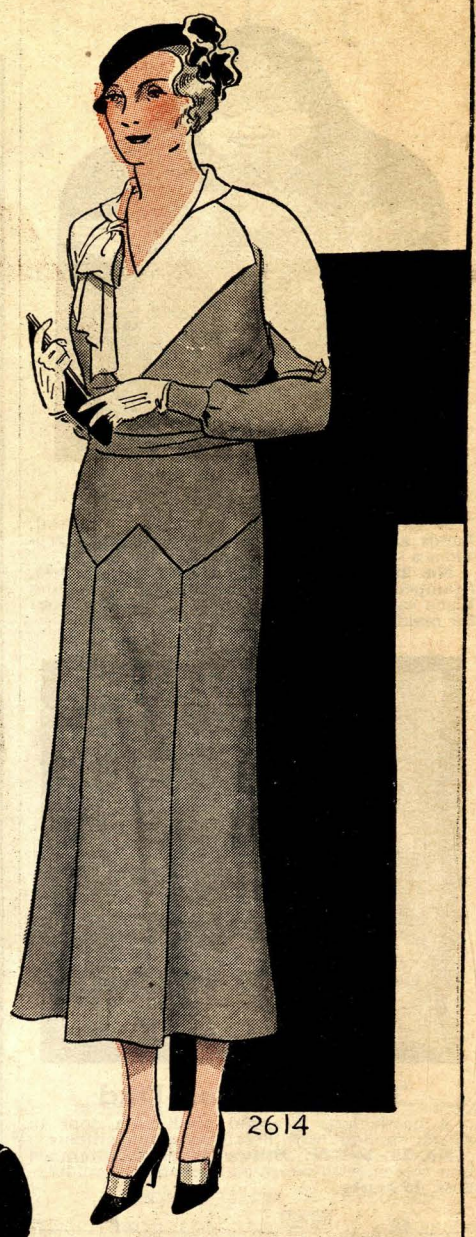
A DARLING dress for girls, debutantes and youthful women types is No. 2629. It has a molded bodice and hips and softly flared skirt. The neckline is particularly young, as are the short puffed sleeves. The dress, No. 2629, is designed for 14, 16, 18 and 20 years, and for 36, 38 and 40 inches bust-measure. To make the dress in the 16-year size will require 3¾ yards of 39-inch material

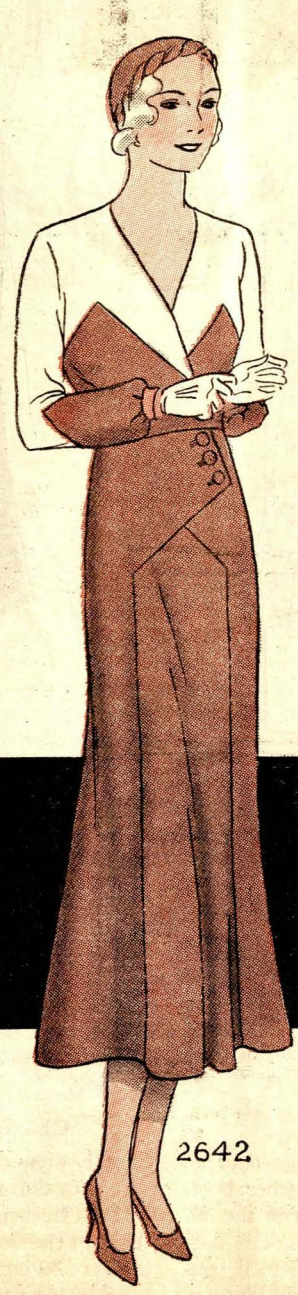
HERE'S a charming model that is suitable for smart matrons. The bias shoulders and other bias lines are slimming to the heavier figure. The dress, No. 2614, is designed for 36, 38, 40, 42, 44 and 46 inches bust-measure. To make the dress in the 36-inch size will require 3⅞ yards of 39-inch material, with 1⅜ yards of 39-inch contrasting goods. Black crepe silk with white crepe silk would be lovely for all day occasions

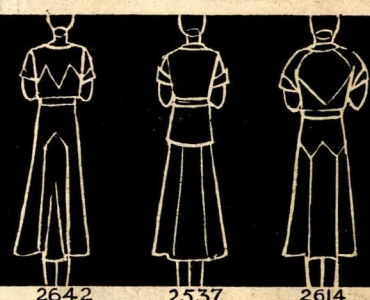
PARTICULARLY becoming and practical is this model, No. 3003. It's stunning in a yellow and black tweed mixture with the upper part of the bodice in yellow jersey, or in printed crepe silk with the upper part of plain crepe. The dress, No. 3003, is designed for 14, 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 4⅛ yards of 39-inch material, with 1⅝ yards of 35-inch contrasting goods

PARIS is creating tight topped frocks for all daytime occasions. This model, No. 2642, shows a charming example in brown and eggshell crepe silk. It is exceedingly jaunty and chic. Its wrapped hipline, so slimming, is accented by novelty brown buttons. The dress, No. 2642, is designed for 16 and 18 years, and for 36, 38, 40, 42 and 44 inches bust-measure. To make the dress in the 36-inch size will require 3⅛ yards of 39-inch material, with 1 yard of 39-inch contrasting goods

A BROWN sheer woolen skirt is topped by a jacket-like blouse of vivid green woolen. It's just full of dash and chic and a favorite with college and schoolgirls. The slightly circular skirt is cut in gores to lend height to the figure. The dress, No. 2537, is designed for 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 2⅞ yards of 39-inch material, with 2⅜ yards of 39-inch contrasting goods for jacket







All patterns, 15 cents each. Latest Fashion Book, postpaid, 10 cents. Address Needlecraft Magazine, Augusta, Maine

MODEL No. 3233 is conservatively smart, and a splendid dress for travel, for town and for college wear. It would be adorable in a yellow-beige tweed mixture with plain brown, or yankee-blue woolen with gray. The bias cut of the skirt gains the easily fitted hipline. The dress, No. 3233, is designed for 16 and 18 years, and for 36, 38, 40, 42 and 44 inches bust-measure. To make the dress in the 36-inch size will require 4⅞ yards of 39-inch material

HERE'S a snappy day dress that is just full of dash and chic. And it's slenderizing too! The diagonal bodice and skirt lines see to that. The sleeve cut carries out the same idea. An inverted center-front plait gives the skirt attractive fulness. The dress, No. 3455, is designed for 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 3⅜ yards of 39-inch material

THIS conservative little rig is stunning in woolen that still holds an important place in the mode. Its lines are smart and slenderizing. It's lovely in black and white tweed-like mixture with plain vivid red woolen trim. The suede belt tones with the trim. The dress, No. 3448, is designed for 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 3¾ yards of 39-inch material, with ½ yard of 35-inch contrasting goods

THIS model, No. 3076, fashioned of printed crepe silk is lovely. It has splendid points so kind to the mature figure. Note how the applied front that extends to the waistline narrows its breadth. And the dip in the hip seaming at the front that gives the figure a lengthened line. The dress, No. 3076, is designed for 36, 38, 40, 42, 44, 46, 48, 50 and 52 inches bust-measure. To make the dress in the 36-inch size will require 4¼ yards of 39-inch material, with 1 yard of 6-inch lace

FABRIC contrast is the emphatic approval of the younger set, and model No. 2558 is a smart example. The skirt is circular with snugness at the hips. The dress, No. 2558, is designed for 12, 14, 16, 18 and 20 years, and for 36 and 38 inches bust-measure. To make the dress in the 16-year size will require 2½ yards of 39-inch dark, with 1¼ yards of 39-inch light material, and ¼ yard of ribbon for bow. It is particularly nice for woolens in such combinations as brown with pastel red top, light navy blue with red and vivid green with brown

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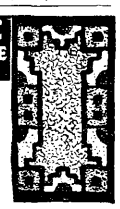

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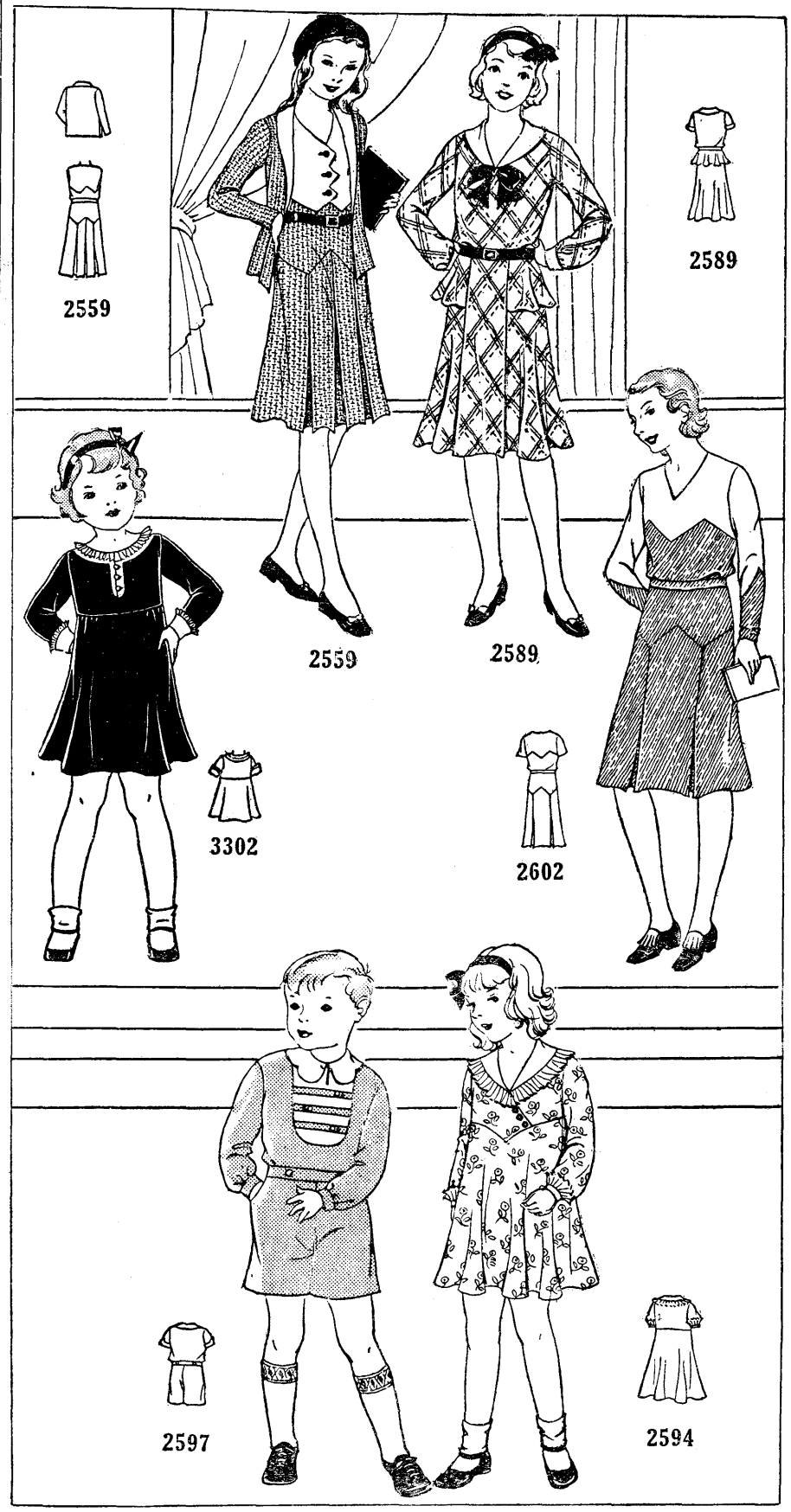

Smart Jacket-Dress

THE jacket-dress, No. 2559, is designed for 8, 10, 12 and 14 years. To make the dress in the 8-year size will require 2½ yards of 39-inch material, with ¾ yard of 35-inch contrasting goods.

For Classroom

THE dress, No. 2589, is designed for 6, 8, 10, 12 and 14 years. To make the dress in the 8-year size will require 2¾ yards of 35-inch material, with ¾ yard of 35-inch contrasting goods.

French Chic

THE dress, No. 3302, is designed for 2, 4, 6 and 8 years. To make the dress in the 4-year size will require 1½ yards of 39-inch material, with ½ yard of 35-inch contrasting goods.

Strikingly Smart

THE dress, No. 2602, is designed for 8, 10, 12 and 14 years. To make the dress in the 8-year size will require 1¾ yards of 35-inch material, with ¾ yard of 35-inch contrasting goods.

For Wee Lads

THE suit, No. 2597, is designed for 2, 4 and 6 years. To make the suit in the 4-year size will require 1⅝ yards of 35-inch material, with ⅜ yard of 35-inch contrasting goods.

Cunning Model

THE dress, No. 2594, is designed for 4, 6, 8 and 10 years. To make the dress in the 8-year size will require 2 yards of 39-inch material, with ⅝ yard of 39-inch contrasting goods.

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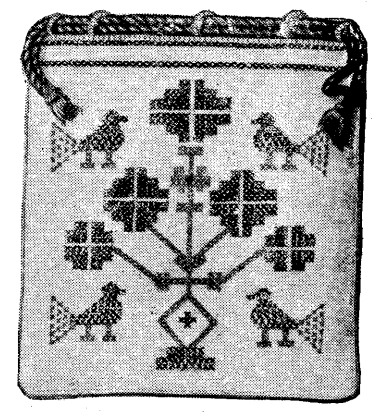

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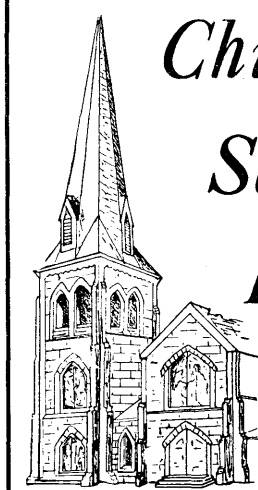

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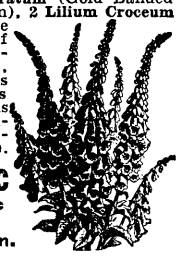

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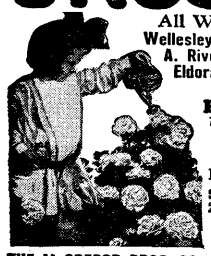

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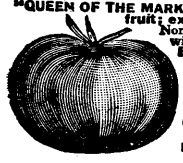

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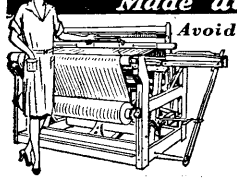

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Roses
Without a Rose Garden

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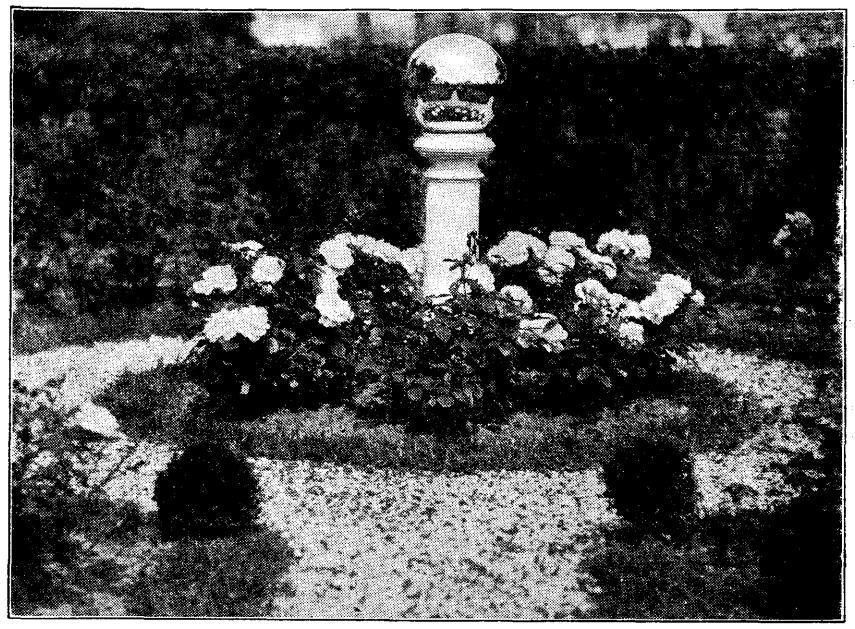

An easily grown rose of a distinct new type, the large flowered Dwarf Polyanthus. For three seasons this bed has been a mass of bloom from June to November

EVERYONE loves roses, but not everyone can afford the time and the expense which the possession of a regular rose garden is likely to involve. The hybrid teas, or "monthly garden roses," now offered in such endless variety, are beautiful indeed; but what with their cultural requirements that demand more or less constant care, and the number of diseases and insects against which in most sections they must be protected, many flower-lovers find it impracticable to attempt to grow roses of this kind.

This need not mean, however, that the joy of growing one's own roses must be foregone. Thanks to the great improvement which has been going on in other types of roses that require much less care, an abundance of these always beloved flowers may be had by anyone.

Take for instance what has been done with climbing roses during the last decade or so. While the new varieties introduced have been few in number compared to the multitude of hybrid teas that are launched annually, their importance to the average home-owner is far greater. This importance lies not merely in the development of new colors, but in the introduction of distinct new types resulting in such important advantages as large flowers, quite as handsome as those of the bush or garden roses, and borne on long stems suitable for cutting; a decided extension of the flowering season, with the long sought everblooming hardy climbers actually in sight; and a much greater degree of disease resistance, making possible the growing of climbing roses where such mildew susceptible varieties as the old Crimson Rambler and Dorothy Perkins were a constant source of disappointment, and garden roses could not be grown without constant spraying or dusting against the pernicious black spot disease.

In additon to these new and better hardy climbing roses, there are also new types of dwarf and tall growing bush roses which will thrive without any of the constant coddling required by the great majority of the hybrid teas. Some of these are quite as persistent bloomers as the latter, and deserve a place in every garden no matter how limited its size nor how restricted the amount of time the owner can devote to the growing of roses.

IN sections where the tender climbing roses may be grown the provision of an abundance of roses at all seasons without a rose garden is no problem at all, because there are climbing forms of many of the tea and hybrid tea roses that bloom intermittently throughout summer and fall. These roses are hardy with protection, or in sheltered locations, as far north as Philadelphia or Cleveland. In Southern New Jersey near the coast I have often seen them in bloom up to the first of December. The big show of blossoms comes in June, with a fair sprinkling of them throughout the balance of the season, and a second crop in September or October. The majority of these climbing hybrid teas are "sports" from favorite garden varieties. The original tea roses were of climbing habit, so that it is quite natural that they occasionally revert to this form of growth. Two of the finest of these half-hardy climbing roses are Climbing Lady Ashtown, with beautiful rose-pink flowers, and a very continuous bloomer, and Climbing Kaiserin Augusta Victoria, which like the garden form is pure white.

NOT quite so hardy as the climbing hybrid teas, but more continuous flowering, are the semi-climbing tender roses Marchal Neal, a bright golden yellow, famous throughout the south; and Zephirne Drouhin, light pink, with a rich fragrance. In many sections this has proved quite as hardy as Silver Moon.

All of the roses mentioned above offer splendid flowers for cutting, often on stems as good as those obtained on the average garden rose. They should be planted freely by all rose lovers who do not have severe winter conditions to contend with.

Concluded on page 30

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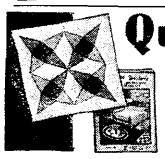

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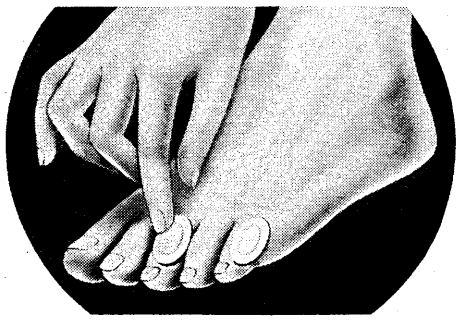

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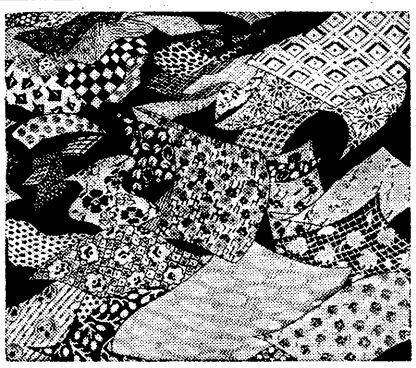

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Concluded from page 29

AMONG the really hardy climbing roses, those that will stand without protection the severe winter conditions of the northern states, great progress has been made during recent years. For a long time the rose hybridizers had been trying to achieve the ideal of a really hardy and everblooming climbing rose. The nearest approach to this ideal yet introduced is the New Dawn, an everblooming form of the popular Dr. W. Van Fleet, and the first plant to be granted a patent under the new plant patent law, which was given to this variety in August of last year. The New Dawn has the same long, pointed flesh-pink buds bursting into beautiful double flowers with fine long stems for cutting, which have made Dr. Van Fleet the most popular of all modern climbing roses. Its delicate coloring is inclined to fade if exposed to full sunshine in hot weather, and therefore a location where the blooms are somewhat shaded from midday sun is desirable. This, however, does not affect flowers used for decoration in the house; these should be cut while the buds are still tight. Others which make good companions for these are Climbing Los Angeles, with flowers as beautiful as those of the garden rose of the same name, and much more easily grown as a climber; Climbing Claudius Pernet, one of the most beautiful of all yellow roses; and Climbing Red Radiance, with flowers duplicating those of the popular garden rose of the same name, and considerably hardier than most of the others in this class.

OTHER large flowering hardy climbers producing roses like the garden sorts, on single stems or loose clusters of large flowers, suitable for cutting, are Dr. W. Van Fleet, soft pink; Alida Lovett, a sweet-scented shell pink; Goldfinch, creamy yellow and fragrant, having the advantage of being hardier than the popular Emily Grey; Purity, a pure white, and especially valuable because of its very late bloom; Thelma, a long-keeping pale pink; and Wichmoss, a late-blooming, pink climbing moss rose.

All of the roses mentioned are climbers and require support. Where space is limited, roses of this type are the most economical of all to grow for cut blooms because a single plant will produce from several dozen to a hundred or more flowers during the season, though occupying only a few feet of ground space. In passing, it may be well to mention that many gardeners make the mistake of setting the supports for climbing roses close up against the house wall, or some similar surface. They will do much better if supported in such a way that there is a space of a foot, or even better two feet, between the supports and the wall, thus allowing free circulation of air. This simple precaution will considerably lessen the tendency to mildew and other fungous diseases.

NO type of rose has recently gained headway more rapidly than the Dwarf Polyanthus. These are sometimes called "Baby Ramblers" because the first variety of this type to become widely known, Madam Norbert Lavavasseur, was rechristened in this country the Baby Crimson Rambler; and this was followed by "Baby Dorothy" (Mrs. W. H. Cutbush), and others.

The Dwarf Polyanthus rapidly became great favorites because of their extreme hardiness, their propensity to continuous flowering, and their ability to thrive under comparative neglect, an occasional thinning out of the old flower-stems being the only attention they demand aside from ordinary cultivation and fertilizing which should be given any hardy plants. The flowers of the Dwarf Polyanthus are produced in clusters. Those of the original varieties were small and crowded close together, like the flower clusters of Crimson Rambler and other rambler-type roses. In some of the recent introductions, however, the size of the individual blooms have been increased until they compare favorably with the hybrid teas, and serve equally well for cutting.

The *single* Dwarf Polyanthus are also very beautiful, though rather frail for cutting where one wants flowers to last for several days. On the plants, however, they remain in good condition for a week or more. The individual flowers are two inches or so in diameter. Among the best of these singles are Else Poulsen, clear rose pink; Kirsten Poulsen, bright scarlet; and Salmon Spray, with a double row of salmon-pink petals, and the added attraction of a decided fragrance.

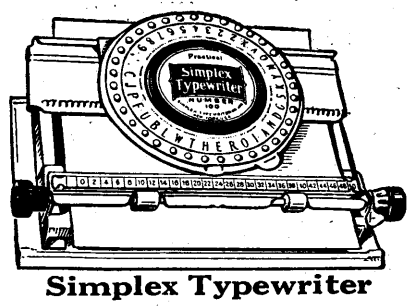
The Dwarf Polyanthus may be used anywhere. Individual plants are effective in front of evergreens or shrubs, or even tucked away in the hardy perennial border. Planted in a long row of one variety, they make unusual, charming, and efficient hedges. And for solid beds — as, for instance, around the base of a sundial or bird-bath — they are unexcelled.

ANOTHER distinct type of rose which has long been favorably known, but which as a result of recent introductions now affords a much wider range of color and form, is the Rugosa Hybrids class. In extraordinary hardiness, vigor, and resistance to insects and diseases, the Rugosas rank by themselves. Until quite recently, however, the only colors available were white and shades of pink. With the introduction of Agnes, a new Canadian variety, we have a sweet-scented coppery-yellow Rugosa Hybrid; and in the still newer Dr. Eckener, a salmony pink. F. J. Grootendorst is a combination of a Rugosa and Dwarf Polyanthus, remarkable for its continuous bloom, and giving us what is perhaps the best of all roses for hedge use. This variety bears red flowers of the Baby Rambler type; there is also now a pink form of the same rose, which is even more attractive. Hansa is a reddish violet. Blanc Double de Coubert, a double pure white, makes a fine contrast for the others.

If you want to grow roses where no other roses will grow, use the Rugosas and Rugosa Hybrids. Max Graf is a trailing or semi-climbing Hybrid Rugosa, excellent for steep banks, walls and rough spots where other climbing roses might not succeed.

A FEW of the old garden roses are so vigorous in growth that they will thrive with little care. Most of these belong to the hybrid perpetual class, which are much more hardy and trouble-free than the hybrid teas. General Jacquemot, the old favorite "Jack" rose, a brilliant scarlet; Ulrich Brunner, a bright cherry red; Frau Karl Druschki, pure white; and Gruss an Teplitz, deep velvety crimson, which, though usually listed as a hybrid tea, is much stronger growing and hardier than most of that class — all make excellent individual plants or do well in the foreground of the shrubbery border, without the constant care usually afforded roses in a regular rose garden.

It is quite evident that here is a wealth of material to select from, awaiting the lover of roses who for any reason cannot possess a rose garden of the usual type. These roses are not expensive: in fact, most of them cost less than standard hybrid teas of recent introduction. They may be grown as easily as any ordinary hardy shrub or perennial, and once planted will yield season after season of rose beauty.



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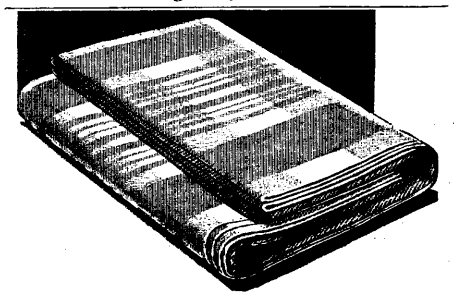

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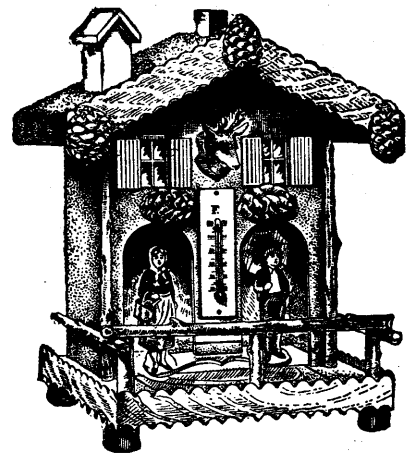

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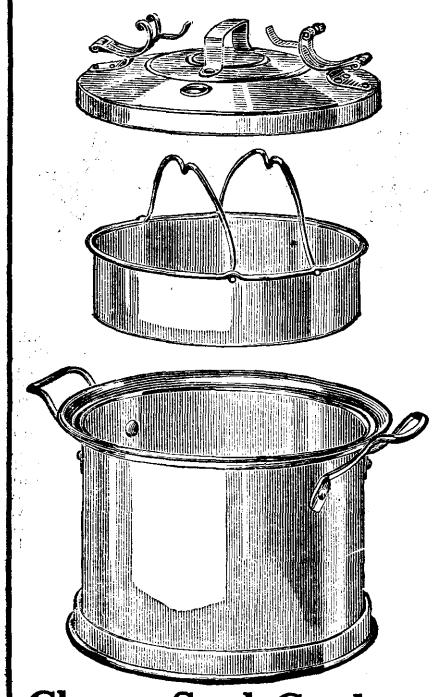

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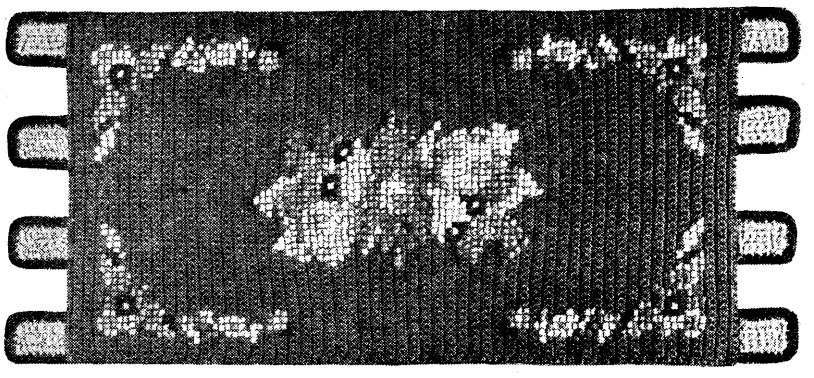
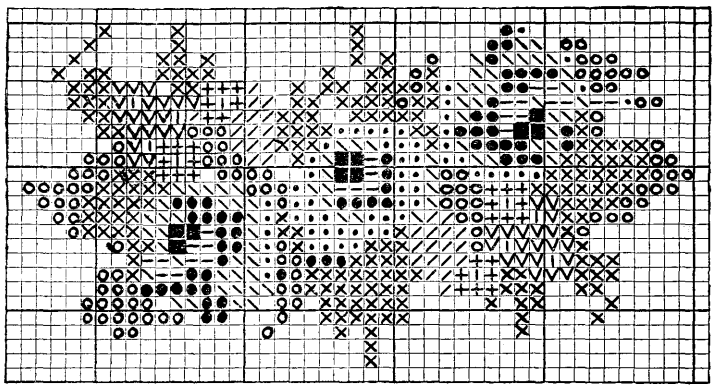
Something New in Rugs

BY GRACE H. BIBBER



A Novelty in Rug-Making

THE rug pictured is a decided novelty, and the idea may be developed in many different ways — for chair-seats, bench-covers, afghans for carriage or couch, automobile-robes, pillow-tops and so on. Suitable materials for the various purposes are, of course, to be chosen, color-combinations and designs may vary in accordance with the worker's preference, but the same idea carries on throughout.



Color-Chart for Center of Rug

VERY heavy Germantown yarn, dark gray in color, was used for the body of the rug illustrated, and light gray for the tabs, which are edged with brown. Rug-yarn may be used, if desired, and comes in a variety of colors. With a hook large enough to carry the wool smoothly, without catching in and splitting it, make a chain of 57 stitches for the width of the rug.

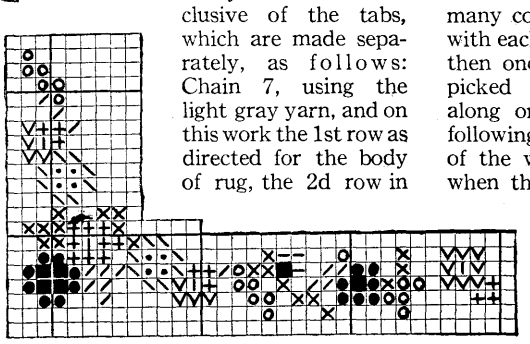
Key to Colors

- Dark Green
- Turquoise
- Light Green
- Gold
- Peach
- Salmon
- Rose
- Maroon
- Scarlet
- Light Blue
- Dark Blue

1. A d c in 2d st from hook, and in each following st, turn.

2. Ch 1, a d c in each d c, taking both threads of the stitch.

Repeat 2d row for the length of the rug — which measures about thirty-one inches exclusive of the tabs, which are made separately, as follows: Chain 7, using the light gray yarn, and on this work the 1st row as directed for the body of rug, the 2d row in the same way, starting with the chain, but on the other side of the foundation chain, and a 3d row as before. The 4th row is worked around the 3 rows which form the center of the tab, thus: Chain 1, a double in each double, 3 doubles in same place, at corner, to turn. 1 at end of each row across top, 3 at corner, and 1 in each following double, down the side. Fasten in the brown yarn and work same as last row. The tabs are sewed in place, one at each corner of the rug and two between, evenly spaced; or, if preferred, they may be worked across instead of lengthwise, a double in each of 5 doubles, back and forth, for 6 rows, the edge of brown carried around as directed; miss 7 doubles between tabs.



Color-Chart for Corner of Rug

There remains the cross-stitching which, by aid of the color-charts, will be found as easy to do as it is fascinating. Each cross is made over one double, using the heavy yarn; it is always the same, wherever it appears, consisting of two diagonal stitches, one slanted to the left, the other to the right, crossing the first and forming a square. There are two simple rules to be followed: the second or crossing stitches should always slant the same way, and each stitch must begin where the preceding stitch ends. It is an excellent plan, where there are many colors, to have a needle threaded with each color at the back of the work; then one can be dropped and another picked up, as needed, or be carried along on the wrong side underneath following stitches, thus giving the back of the work a neater appearance than when the yarns are crossed indiscriminately. And this is really all there is to it, save that as much care should be taken in working this simplest of stitches as in doing more elaborate embroidery; good effect is thus assured.

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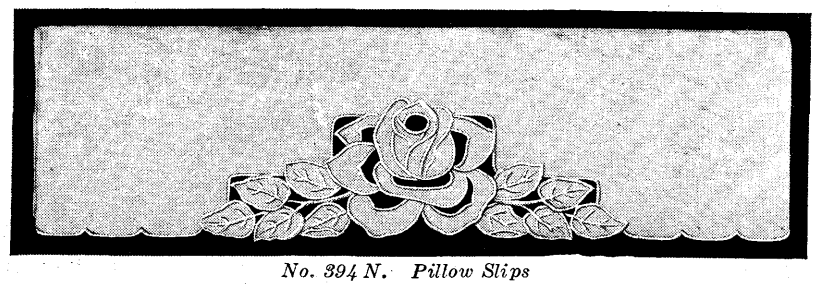

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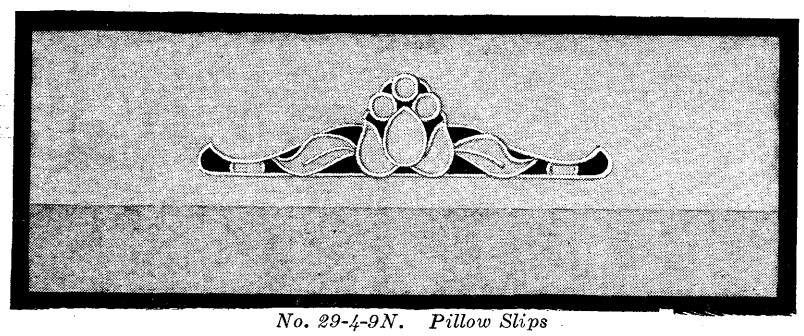

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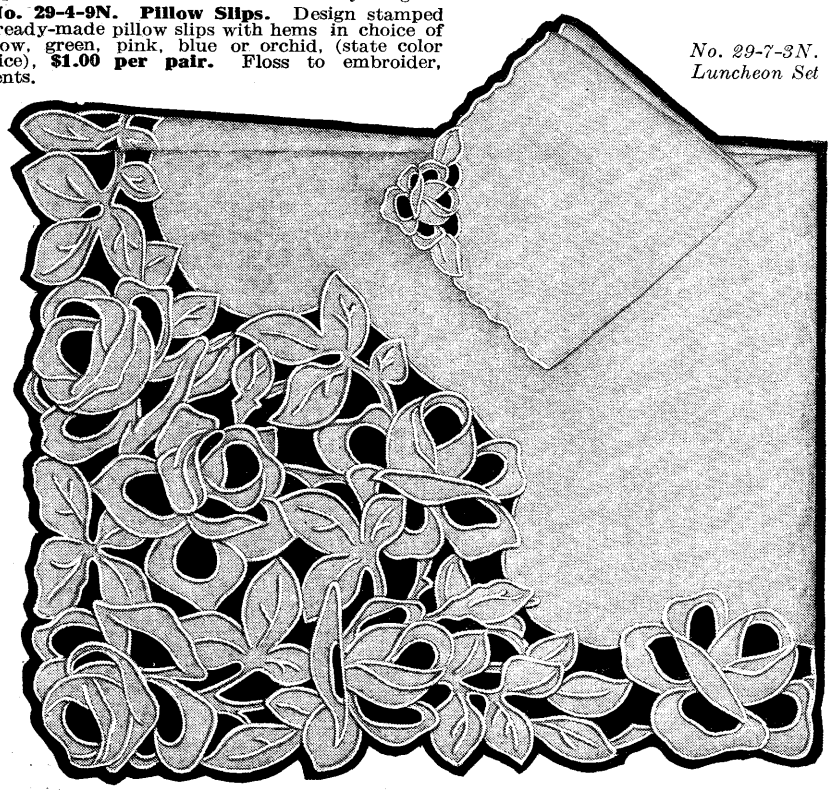

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Wool-Embroidered Pictures

No. 4186 N. "The Little Green Door." Design stamped on 11-by-13-inch canvas, with wool and proper needle for embroidering, and color-chart with complete instructions, $1.00

No. 4230 N. "The Formal Garden." Design stamped on 11-by-13-inch canvas, with wool and proper needle for embroidering, and color-chart with complete instructions, $1.00

No. 4579 N. "Coast o' Maine." Design stamped on 11-by-13-inch canvas, with wool and proper needle for embroidering, and color-chart with complete instructions, $1.00

No. 32 - 1 - 13. "Winter Sunset." Design stamped on 11-by-13-inch canvas, with wool and proper needle for embroidering, and color-chart with complete instructions, $1.00

Crewel Embroidery for the Davenport

No. 32 - 3 - 1. Hot-iron transfer-pattern, 35 cents. Perforated stamping-pattern, 50 cents. Davenport back (18-by-54 inches) and two arm-covers (each 15-by-18 inches) stamped on ecru linen, $1.15. Crewel wool to embroider, $2.56. Fringe for edge, $2.10. (Color-and-stitch chart included with patterns and stamped material)

Poppies in Cutwork for the Guest Room

No. 32 - 3 - 2. Towel. Hot - iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 15-by-24-inch old bleach linen, choice of cream, rose, blue, Nile or yellow, 70 cents. Floss to embroider, 16 cents

No. 32 - 3 - 3. Three-Piece Set. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 30 cents. Stamped on old bleach linen, choice of cream, rose, blue, Nile or yellow, $1.35. Floss to embroider, 48 cents

No. 32 - 3 - 4 Sheet. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 25 cents. (State whether pattern for single- or full-size sheet is desired.) Single-size stamped on 72-by-99-inch sheeting, choice of white, rose, blue, Nile or maize, $2.85. Full-size stamped on 90-by-108-inch sheeting, choice of white, rose, blue, Nile or maize, $3.50. Floss to embroider, 32 cents

No. 32 - 3 - 5. Pillow Cases. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on 42-inch tubing, choice of white, rose, blue, Nile or maize, $1.00 per pair. Floss to embroider, 24 cents

No. 32 - 3 - 6. Scarf. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 35 cents. Stamped on 18-by-36-inch old bleach linen, choice of cream, rose, blue, Nile or yellow, $1.00. Floss to embroider, 40 cents

Featuring French Knots

No. 32 - 3 - 7. Radio Mat. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on 12-by-19-inch ecru linen, 25 cents. Perle cotton to embroider, 25 cents

No. 32 - 3 - 8. Cushion. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on 16-by-32-inch black sateen, 25 cents. Floss to embroider, 35 cents

No. 32 - 3 - 9. Luncheon Set. (Consisting of one runner, two place-mats, four napkins.) Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 30 cents. Runner (15-by-36 inches), two place-mats (each 12-by-18 inches) and four napkins (each 12-by-12 inches) stamped on linen, choice of cream, peach, blue, green or yellow, 75 cents. Floss to embroider set, 30 cents. (White floss is used for the colored linens. Mention color choice of floss for use on the cream linen.) Extra place-mats, 20 cents each. Floss to embroider, 5 cents. Extra napkins, 15 cents each. Floss to embroider, 3 cents

Little Sets for Informal Tables

No. 32 - 3 - 10. Luncheon Set. Hot-iron transfer-pattern, 40 cents. Perforated stamping-pattern, 45 cents. Cloth (36-by-36 inches) and four 12-by-12-inch napkins stamped on fast-color gingham, choice of pink, blue, green or yellow, with white gingham for border, $1.65. Floss to embroider, 8 cents

No. 32 - 3 - 11. Snack Set. Hot-iron transfer-pattern, 35 cents. Perforated stamping-pattern, 25 cents. One mat (13-by-18 inches) and one triangular napkin stamped on peach fast-color gingham, with gingham for bands and applique, 50 cents. Four mats (each 13-by-18 inches) and four triangular napkins stamped on peach fast-color gingham, with gingham for bands and applique, $1.30

No. 32 - 3 - 12. Luncheon Set. Hot-iron transfer-pattern, 55 cents. Perforated stamping-pattern, 60 cents. Cloth (36-by-36-inch yellow center and 7½-inch white border) and four 12-by-12-inch yellow napkins stamped on fast-color gingham, $1.95. White bias-fold for napkins and yellow bias-fold for cloth, 36 cents. Floss to embroider, 15 cents

No. 32 - 3 - 13. Breakfast Set. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 30 cents. Runner (22-by-56 inches) and four 12-by-12-inch napkins stamped on fast-color gingham, choice of green, rose, blue or yellow, with white gingham for applique corners, $1.85. Bias-fold for edge, 25 cents. Floss to embroider, 20 cents

Gifts for Easter Giving

No. 32 - 3 - 14. Eating Set. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on yellow fast-color gingham, with brown bias-fold for edge, 25 cents. Floss to embroider, 10 cents

No. 32 - 3 - 15. Tulip Holder. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on lavender gingham, with green bias-fold, and floss to embroider, 15 cents

No. 32 - 3 - 16. "Chick" Holder. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on yellow gingham, with brown bias-fold, and floss to embroider, 15 cents

No. 32 - 3 - 17. Daffodil Holder. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on yellow gingham, with green bias-fold, and floss to embroider, 15 cents

No. 32 - 3 - 18. "Easter Bonnet" Sampler. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on 15-by-20-inch ecru linen, 30 cents. Floss to embroider, 55 cents. (Color-chart included with patterns and stamped material)

No. 32 - 3 - 19. "Church Window" Sampler. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 25 cents. Stamped on 15-by-20-inch ecru linen, 30 cents. Floss to embroider, 35 cents. (Color-chart included with patterns and stamped material)

Rainbow Towels

No. 32 - 3 - 20. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 18-by-27-inch pink linen, with linen for applique, 60 cents. Floss to embroider, 18 cents

No. 32 - 3 - 21. Hot-iron transfer - pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 18-by-27-inch peach linen, with linen for applique, 60 cents. Floss to embroider, 20 cents

No. 32 - 3 - 22. Hot-iron transfer - pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 18-by-27-inch yellow linen, with linen for applique, 60 cents. Floss to embroider, 18 cents

No. 32 - 3 - 23. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 18-by-27-inch green linen, with material for applique, 60 cents. Floss to embroider, 20 cents

No. 32 - 3 - 24. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 18-by-27-inch blue linen, with linen for applique, 60 cents. Floss to embroider, 23 cents

No. 32 - 3 - 25. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 18-by-27-inch lavender linen, with linen for applique, 60 cents. Floss to embroider, 20 cents

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No. 101 C. Wide Altar Lace, 10 cents

No. 102 C. Seaside Supper-Cloth — border, 10 cents

No. 103 C. Morning-Glory Luncheon-Cloth — border, 10 cents

No. 104 C. Luncheon Set in Carnation Design — centerpiece and place-mat, 10 cents

No. 105 C. Chair-Set in Woodland Design, 10 cents

No. 106 C. Oblong Centerpiece in Woodland Design, 10 cents

No. 107 C. Chair-Set in Bird and Holly Design, 10 cents

No. 108 C. Oblong Centerpiece, Garden Scene, 10 cents

Working-chart of letters of alphabet in arrangement for single initials or monograms, for filet-crochet or cross-stitch, 10 cents

Special perforated stamping-pattern of any one initial in 4-inch, 2½-inch, 2-inch and ½-inch sizes, 15 cents

Stamping-paste, blue or white, for transferring perforated patterns, 10 cents and 25 cents a box

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Aida linen canvas — size 18-by-36 inches — for cross-stitch embroidery, $1.00

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Crochet-cotton, in sizes and colors, 15 cents per ball

Raffia, all colors, 20 cents per bunch

Rug-yarn, all colors, 50 cents per 4-ounce skein

Rug-hook, No. N25, 25 cents

Patented adjustable hooked-rug needle, 85 cents

Staples for hairpin lace-making in three sizes; 1½-inch, 1-inch, ½-inch, 10 cents each

Box of fabric-crayons — 24 colors, 30 cents

Handbook of Crochet, 10 cents

Lessons in Embroidery, 10 cents

Patchwork and Quilting, 10 cents

Handbook of Tatting, 10 cents

The A B C of Reed Work, 10 cents

Needlecraft Dressmaking Lessons, 10 cents

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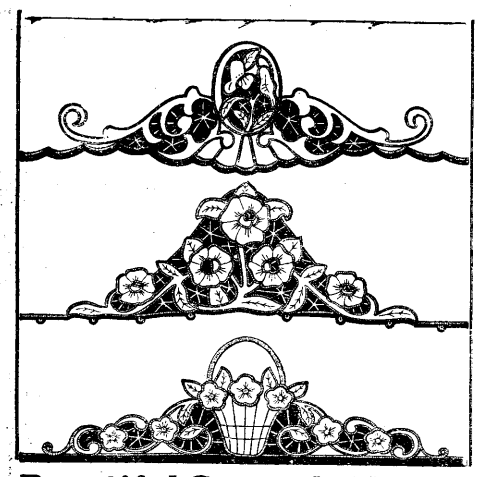

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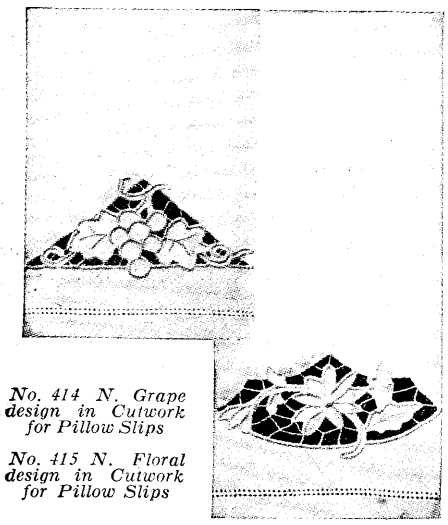
No. 324 N (Center) Design stamped on 14-by-22-inch cream linen, **45 cents.** Floss to embroider, **8 cents.**

No. 325 N (Bottom) Design stamped on 14-by-22-inches cream linen, **45 cents.** Floss to embroider, **8 cents.**



No. 414 N. Grape design in Cutwork for Pillow Slips

No. 415 N. Floral design in Cutwork for Pillow Slips

No. 414 N. Pillow Slips. Design stamped on 2 yards of 42-inch tubing, with floss to embroider, **85 cents.**

No. 415 N. Pillow Slips. Design stamped on 2 yards of 42-inch tubing, with floss to embroider, **85 cents.**

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ANSWERED BY THE EDITOR

THERE is nothing, I think, in the way of embroideries for little things — or big things, for that matter — daintier than the little rambler-roses; I have a handkerchief, given me last Christmas, also a table - set, the roses matching the decoration on my china. It is very lovely, and I would like to try my hand at this embroidery — am pretty good at some kinds. Will you please give me directions for the roses? — *Mrs. J. D. F., Pennsylvania.*

(Gladly — but we wish you had specified the stitch used in making those you want to know about; sometimes the little roses are worked in what is called bullion-stitch, wheat-ear or worm-stitch. The stitch generally used is very simple — our familiar outline or backstitch, indeed. Three shades of a color — pink, yellow, lavender, or as may be chosen — are usually employed, or two shades for tiny roses. With the darkest shade make a solid dot for the center, well-raised, and work around and around this in outline stitch — a long stitch on the surface and a short one backward underneath, the darker shade next the center, then the medium shade, and the lighter shade outside — crowding the stitches of each row so close upon those of the preceding row that the latter really serve as padding. At first the work should be raised about an eighth of an inch above the surface, the rows flattening gradually during the process, so that when finished the rose resembles a rounded button in shape. If a less-raised effect is preferred, this is easily attained by allowing the outline stitches to flatten more. Indeed, it is difficult to get other than a good effect, and the decoration is a universal favorite. The little roses of bullion-stitch are almost as simple, after once one gets the "knack" of making the stitch, and quite as lovely in their way. The stitch is really a sort of elongated French knot, as to the technique: Bring the needle, with thread, up through the material at the place where the stitch is to start, insert a little way from where it came up and bring it out so that the point is close to the thread, taking a stitch the length desired for the roll. Now wrap the thread ten or twelve times, or as called for, around the needle, holding the latter down with the left thumb, and winding with the right hand as closely and evenly as possible. Still holding the needle in place, draw it through the material, pull up the thread to where the needle was inserted, letting the coil of "overs" lie smoothly on the surface, return the needle, with thread, to back of work at this point, and repeat for next and following stitches. In making the little roses of bullion-stitch, the center is usually formed of two, three or four — according to size of rose — short stitches laid side by side; then the longer stitches are carried around the center, not too regularly, the ends overlapping slightly. It is scarcely possible to tell the exact length of stitches, or the number of "overs," but with a little practise you will get them just right — it is far easier, indeed, as suggested, to get a good effect than a poor one.)

I HAVE lately seen some very attractive portieres made of long beads of colored paper, and glass beads; these were given to the friend who has them, and she does not know how they are made. Can you tell me? — *Anna L. Bates, North Dakota.*

(Directions for these beads were given some years ago; others have asked for them, however, and we are glad to repeat them: "Handsome portieres can be made from the scraps and leftovers of wall-paper which almost any home-maker has stored in her attic; colored magazine covers may also be used. Cut a pattern fourteen inches in length, sloping from a point at one end to a width of three and three-fourths inches from the other end, then slope from this width to a short point at that end. The pattern will resemble a kite in shape. Cut a piece of wall-paper exactly like this, and roll it tightly and evenly over a coarse knitting-needle, or anything similar that is a trifle larger than the long needle you will require for stringing the beads. Begin rolling the kite-shaped piece of paper at the broad point. When you have rolled about one and one-half inches, rub a little library-paste over the remaining point and continue rolling to the end, pasting the tip of point down securely. Be careful that the rolling is done evenly, so that this tip will come exactly in the middle of the roll; a little practise will soon enable you to do this easily and perfectly. You will then have a long paper-bead, the length of the widest part of your pattern, and tapering from the middle to each end. Beads for necklaces or other purposes may be made of any desired size, following the directions given, and cutting the kite-shaped pattern in proportion; smaller beads make very pretty trims or fringes for lamp-shades. For the portieres these beads should be strung on strong twine or carpet-warp and are most effective if combined with the glass basket-beads, gilt, silver, crystal or any preferred color. Begin each string with six or eight basket-beads, tied into a little ring, then string a paper-bead, then any number of the basket-beads you wish, one, two, four or six, again a paper-bead, and so on, finishing the end of each string with a small brass ring. Screw brass cup-hooks into a portiere pole about an inch and a half apart, and slip the rings over the hooks. Various color-schemes may be carried out in stringing and hanging; stripes or figures can be formed in horizontal rows, or by using a half-bead at the end of every second string, a zigzag or diagonal effect is produced. The strings may be graduated, say long at the sides and sloping to the middle of the opening, or arranged in the way that appeals to one. The work is very interesting, and the portieres attractive. It requires about one thousand paper-beads and eight to ten bunches of basket-beads for a large portiere.")

I HAVE learned to knit, and am perfectly fascinated by it. But do not understand what the term "fagot" means. Will you please tell me? — *M. L. L., New York.*

(It is simply a shorter direction for "over twice and purl two together," one of the "overs" making an extra stitch to take the place of the one narrowed, the other being the regular "over" which is always made before purling.)

I AM anxious to get directions for the daisy-stitch, to be used in crocheting a rug, or should like any stitch good for this purpose. — *Mrs. G. A. R., Pennsylvania.*

(Probably the familiar double crochet is as durable as any other for such use; we do not know of a "daisy-stitch," so-called, suitable for work of this kind. Let us leave the question an open one.)

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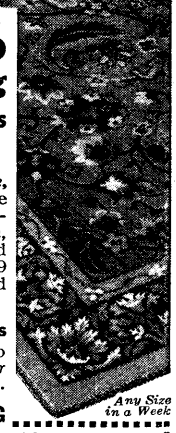

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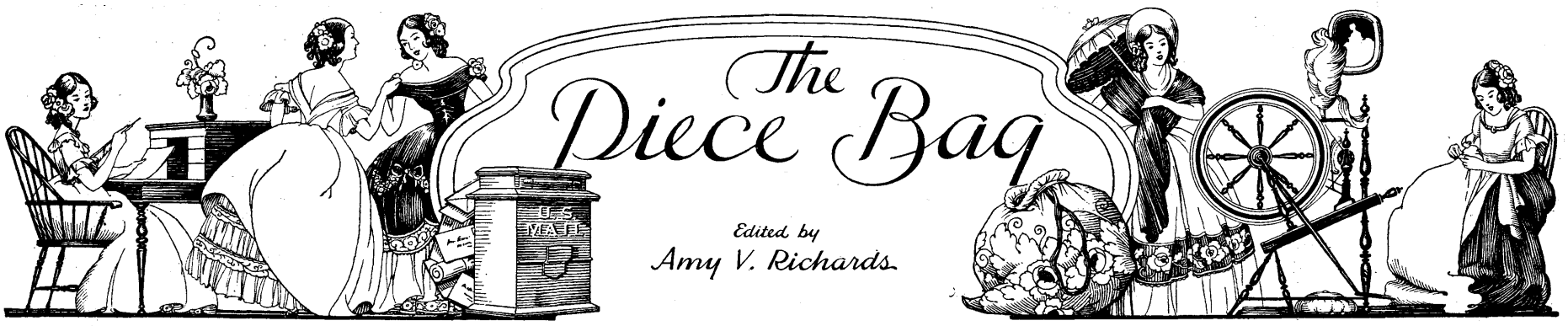


The Piece Bag

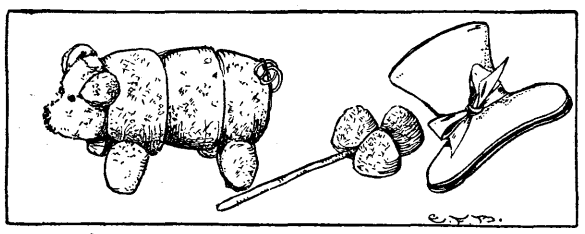
Edited by
Amy V. Richards

ST. PATRICK'S SHENNANIGANS — If you are giving a bridge function around the seventeenth of March, why not try a Shennanigan Party? If you are planning a social without cards, you can make use of the shennanigans we suggest for the bridge. At the shennanigan bridge a "specialty" of some sort is introduced between each three or four hands of cards, and additional points, awarded the winners in these novelty contests, may be added to their bridge scores for the evening.

WITCH PINS — may be the first shennanigan. Pass each player a strip torn from a green paper packet of pins. Tell players to remove pins from the paper. At a given signal all pins must be replaced in the holes in the paper as they were originally. (You will think they are witch pins in very truth before they are all back in place!) Score according to the ones who finish first.

CORK GOLF — is good for the next interval. Give each table a supply of assorted corks, pipe-cleaners, pins, bits of wire, toothpicks and green paper and tell the players to make a St. Patrick's table favor. Award points to the four cleverest creations.

PORKY PICTURES — may be used as a stunt instead of the Cork Golf. Give each guest a piece of green cotton material and a needle threaded with black, and tell them to outline a pig with simple running-stitches. No outlines may be drawn first, and no stitches taken out.



Points are awarded for the best efforts! If not a bridge party, a little green felt needle-case cut in the form of a high hat might be awarded as one of the prizes.

PIG STICKING — is a rather hilarious stunt, perhaps too violent for a bridge evening, but a joy in a young group. Provide each boy with an inflated green balloon, and each girl with a long slender stick. The girls try to "stick the pigs," and the boys to protect them by knocking them high out of the girls' reach and dodging them.

BLARNEY — is another version of that old game of compliments. Each guest is given a green, hard-candy ball of "jaw-breaker" dimensions, and with this impediment in the cheek, is required to make a "swate spach" to his or her partner beginning each word with a letter from the word BLARNEY, in the proper order.

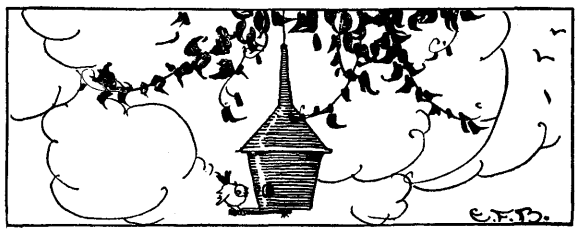
SHAMROCK FAVORS — are easy to make for your parties. Three small green gum-drops, set together with toothpicks or wire, as the sketch shows, make the shamrocks. The stem of toothpick or wire may be covered with green frosting or a twist of paper. These should be placed with the pointed tops of the gum-drops in the frosting, if used to decorate a cake, as the flat bottoms of the drops give a more realistic shamrock effect.

GUM-DROP PIGLET — is made with three large flat green gum-drops run on a toothpick for the body. His head is half a large cone-shaped gum-drop molded a bit with the fingers to shape his snout. His eyes are bits of clove stick. The end of his snout is touched up with a bit of chocolate and pink coloring to mark the nostrils. Half a little green gum-drop makes each ear; the sticky, cut side will adhere to the head if pressed firmly in place. Legs are made of the ends of the long, stick gum-drops, cut off to about three quarters of an inch in length. Bits of toothpick join legs to body. Piggie's beautiful curly tail is contrived by winding a small piece of green wire around a pencil to give it a "permanent wave," and sticking one end of the wire into the posterior gum-drop.

THE HIGH HAT NEEDLE-CASE — is just two pieces of green felt cut out hat-shape, with a piece of flannel between, all tacked together with a stitch at each side at the bottom of the crown. A band of Kelley green ribbon is tied smartly around the crown.

For another unique prize or favor, an ordinary T D pipe may be filled with lavender, or lemon verbena, or any sachet that suggests tobacco in its appearance, and then wrapped and tied, or sealed, in green cellophane.

EASY-TO-MAKE BIRD HOUSE — Invert a tin or enamel funnel over a flower pot. Chip a hole near the base of the pot to make a door for a small bird tenant. Take a stout piece of twig or dowel long enough to go across the bottom of the pot and extend out beyond in front of the entrance for a perch. Fasten a long piece



of stout wire to this twig or dowel — in the center of the part of the twig which comes under the pot. Run this wire up through the bottom of the pot and out through the tip of the funnel. Pull it up tightly and squeeze the tip of the funnel together with pliers. Slip a bolt down over the wire and drive it down tightly over the end of the funnel, and to make it doubly secure you might fasten it there with a twist of fine wire. This keeps the funnel rigid and tight over the pot.

Paint the bird house dark green or brown and paint the long hanging wire also lest it shine in the sun. Hang the nest high among the tree branches and tenants will soon move in.

PLANS

BY CHRISTEL HASTINGS

BLUE-PRINTS *scattered everywhere . . .*
Diagrams of rooms and nooks . . .
Built-in seats and cupboards wide,
Shelves for dishes . . . shelves for books!

WINDOWS *facing toward the sea . . .*
Candles bright for ships that roam . . .
A deep chair close by the hearth . . .
And we'll call our dream-house "Home"!

EASTER BLOSSOM BAROMETER — For Easter greeting cards or favors you can make Barometer Blossoms and the children will enjoy joining you in the project. Cut little basket or flower-pot shapes from colored blotting-paper, yellow, pink or green. Then cut tulips, lilies, or some favorite flower from white blotting paper, and leaves from green. Assemble the picture and mount it on cardboard.

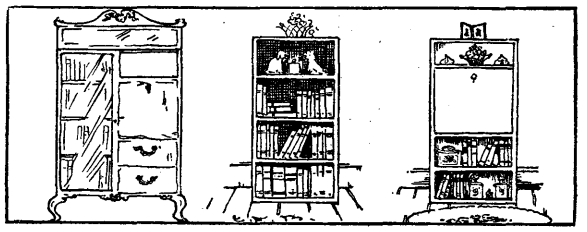
Stir into one ounce of water as much cobalt nitrate as it will dissolve. Then with a medicine-dropper, saturate the blotting paper blossoms with the solution. When hung near an open window, the flowers will turn pink if rain is nigh, they still stay blue when weather's dry!

If flowers are not desired, little sunbonnet sisters with blotting paper frocks may be cut and used in same way.

AMATEUR REMODELING — Those who have suffered with that household horror of the gay nineties, the combination desk-bookcase, will welcome this idea for modernizing this ugly piece of furniture.

My Minnesota friends tell me that their first step in their remodeling adventure was making a complete divorce of bookcase and desk. Then legs were sawed off. The mirror piece on top of the desk section, and shelf-back across the bookcase part were also sawed off. The glass door was taken from the bookcase and the places where hinges and latch had been were neatly repaired with plastic wood. After an application of sandpaper, the bookcase was given a coat of black enamel outside and lacquer red inside — all the shelves being done in the red. This smart, small, open bookcase was easily used to good advantage decoratively and usefully.

It was necessary to make a new side for the desk section where the amputation had taken place. The two drawers below the desk lid were removed and shelves



made to take their place, thus providing a fine magazine rack. This small desk was enameled green, and is a most pleasing and practical adjunct to the boy's room.

The only expense involved was for the enamel — the end for the desk was made from an old piece of floor-board left from some repair work on the porch. Of course, a handy-man-about-the-house is one essential, but if you haven't one, it wouldn't take the local carpenter half a day to do the dissecting and patching for you — and it would be well worth it.

PERSONALITY PLACE CARDS — A rural hostess, giving a dinner to neighbors, who were such good friends that they knew and loved each other's little "feebles and foibles," searched the magazines for advertisements and pictures suitable for her novel "place cards." On summoning her guests to the dining-room, she instructed them to march around the table and find their places by looking at the bottom of the plates. The plates were glass, and the pictures had been lightly tipped on the back of each with glue and showed through perfectly. The pictures might have been mounted on little cardboard standards, but the plate method was more fun.

The first guest to find his haven was one with a weakness for a game of poker "with the boys." When a picture of a winning poker hand showed up, he took the chair cheerfully amid much laughter and "razzing" from his fellows. His wife, who was still an inveterate cross-word puzzle fan, found a dictionary advertisement fitted her needs. Others found something equally appropriate, and the hilarity occasioned by comparing notes, and reminiscences that resulted, lent a glow to the party that was more genuine than any cocktail ever produced.

EDITOR'S NOTE — New ideas for the PIECE BAG are always welcome. Party plans, games, holiday doings, club and church entertainments and money-making suggestions are all popular. We will pay *one dollar* for brief suggestions of all kinds which we can use, and *two dollars* for good material on social affairs, more complete articles on other subjects and exceptionally new and clever ideas. No manuscripts will be returned. Payment will be made on publication.

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COPPERY ORANGE (*Md. C. Martinette.*) Cup shaped rose of a deep coppery orange. A rich, velvety rose, very fragrant and finely formed. Handsome foliage.

ROSE CARMINE (*Mrs. Abel Chatenay.*) A fine hybrid tea rose. Rosy carmine with darker shadings. Reverse of petals are a pale salmon color.

WHITE (*Kaiserin Augusta Victoria.*) A lovely, pure white rose of great size. No trace of color, other than white. Blooms constantly. Large, deep green leaves.

YELLOW (*Eldorado.*) A beautiful golden yellow flower. Truly magnificent. Blooms continuously. Long, stiff stems with large full flowers. Perfect in form. A splendid rose of the type which pleases every flower lover.

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This is the pie crust recipe used in the above test:

1½ cups flour ½ teaspoon salt
½ cup shortening About 6 tbsp. water

Sift salt and flour together. Cut in shortening until it is like a coarse meal. Cut in water using just enough to have the dough leave the bowl in one large lump. The dough should not stick to bowl or fingers.

Dust pastry board with flour and roll just enough paste for one crust at a time. Bake at 475° for twelve minutes.

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